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Comments of the several editions of Shakespeare's plays extended to those
of Malone and Steevens

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J. Moulton
1835

COMMENTS

REVEREND EDITOR

SHAKESPEARE'S PLAYS,

MALONE AND STEVENS

THE HONORABLE JOHN WILKES MALONE

DUBLIN

PRINTED BY J. JOHNSON & CO. ST. PAUL'S CHURCH-YARD

COMMENTS

ON THE

SEVERAL EDITIONS

OF

SHAKESPEARE'S PLAYS,

EXTENDED TO THOSE OF

MALONE AND STEEVENS.

BY THE

RIGHT HONORABLE JOHN MONCK MASON.

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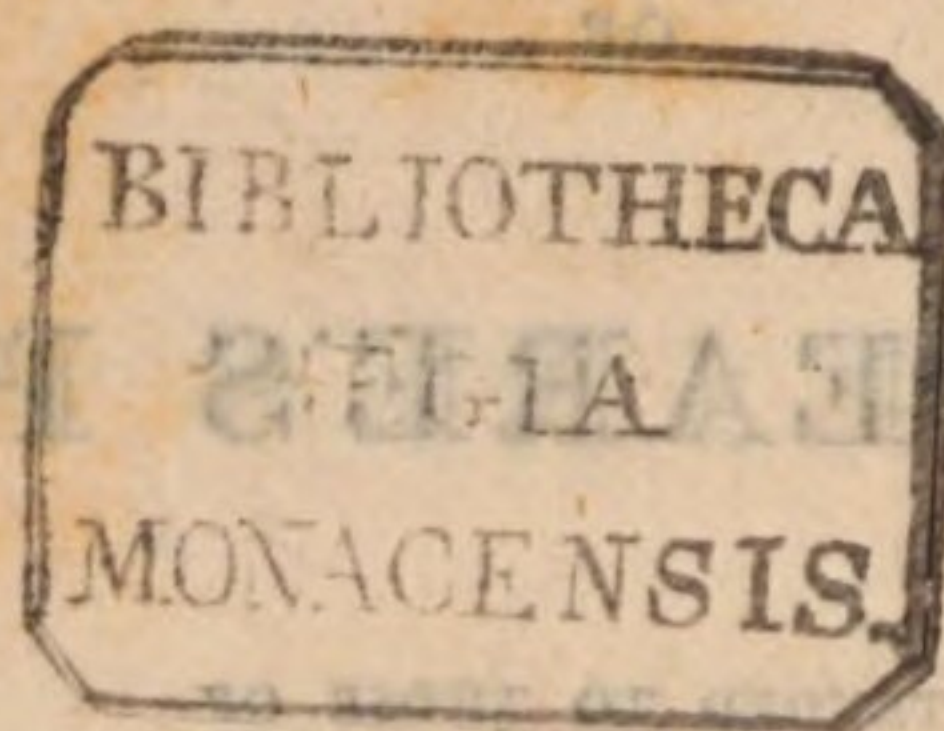
PRINTED BY GRAISBERRY & CAMPBELL, BACK-LANE.

1807.

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ON THE

SEVERAL EDITIONS



SHAKESPEARE'S PLAYS

MALONE AND STEEVENS

BY THE

RIGHT HONORABLE JOHN MONCK MASON

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OF LINCOLN'S INN, ESQ.

LONDON

PRINTED BY G. & J. C. B. & CO. ST. MARTIN'S LANE

1807

ADVERTISEMENT.

BEING informed that no copies are now to be procured, of my Comments on Shakespeare, published in 1785, I am induced, by the favourable reception they met with from the Public, and an earnest desire that our inimitable Poet should appear in his true light, and be generally understood, to hazard a second edition of them, revised and enlarged.

This Publication shall consist of two parts: the first containing the original Comments, and referring, as they do, to the best edition then

extant, that of Johnson and Steevens in 1778; the second, containing such additional observations as have since occurred to me, and extending to the last editions of Malone and Steevens, with references to the latter, which appears to me the most perfect of those which have come to my knowledge. The subsequent edition of Mr. Isaac Reid, may possibly possess a higher degree of merit, but that I have never seen; being deterred from consulting it, by its formidable dimensions:—to analyse a work of twenty-one volumes octavo, was too arduous a task for a man to engage in, who has closed his eightieth year; I likewise apprehended, that to swell his edition to that enormous bulk, he must have added, at least, six cartloads more, to the rubbish with which Shakespeare was before overwhelmed.

I well

I well know, that Mr. Malone has entered his protest against language of this kind; and pronounced it most *barbarous jargon*, to assert, that Shakespeare has been buried under his commentators;—but, notwithstanding my deference for his opinion, I shall not retract the expression I have used:—for though Johnson tells us, in his admirable preface, that notes are a *necessary evil*; he no where says, that unnecessary notes are a necessary evil,—and I shall venture to assert, that a great part of those, both of Malone and Steevens, are totally unnecessary; that many of them are wasted upon passages so clearly expressed, that they require no explanation; and that many of the rest are calculated, rather to display their own reading, for learning I cannot call it, than to elucidate the author.

We

We may apply to them what d'Israeli says of the Compilers of the notes—*Variorum*, on the ancient classics.—“ That to make the Collection bulky, they have written as much on the clear, as on the obscure passages, and have swelled them with many frivolous digressions.”—The conduct of our editors is exactly similar, in every respect:—and though such digressions, as d'Israeli describes, may afford entertainment to literary readers of a certain cast, they must prove an unwelcome and most irksome interruption, to those who read for pleasure only, and damp the delight they would otherwise feel, in the free and undiverted enjoyment of Shakespeare's fascinating scenes.

An edition of Shakespeare, retaining
ing

ing in the text the most approved readings, and omitting every note, except such as tend to explain those passages which really require explanation, is a publication devoutly to be wished.—If executed with judgment, it could not fail of general encouragement, and might properly bear for its title, *a legible edition of Shakespeare*.

Mr. Steevens has treated me, in his Preface, with more civility than an interloper in the business of criticism had a right to expect, from a person who had been long established in that trade with the highest degree of credit;—and as he has allowed me the praise of diligence and sagacity, I ought, perhaps, in prudence, to submit to his judgment, without a murmur: but this praise is
accompanied

accompanied with certain strictures, which I cannot suffer to pass unnoticed.

He says that he had omitted some of my remarks, because they had been anticipated;—and that others had excluded themselves, by their immoderate length.

That some of my remarks had been anticipated, in the various essays on the writings of Shakespeare, which have made their appearance from time to time, and which I had never read, may possibly be true; but I am certain that they had never been anticipated in any of the prior editions, which were the only objects of my attention:—and against the charge of prolixity, I appeal to the Comments themselves. Some of them, I confess,

I confess, are longer than I wished to make them, but not longer than the occasion required. When I was to express my own sentiments, I have always endeavoured to do so with clearness, and in the fewest words; but where it became my task to controvert the opinions of many others, it was impossible to preserve the same conciseness.

Had Steevens stopt there, I should not have thought that such trifling objections required an answer; but he goes further, and says, that he has suppressed a small number of my observations from *honest commiseration, as they must have been produced only to be persecuted.*

This has the appearance of kindness, but not the reality—for as my

Comments

Comments had been published for eight years, at the time he wrote this preface, they must, within that long period, have provoked the persecution from which he wished to save them, had *they* been found to deserve it: I could therefore derive no possible advantage, from his honest, but humiliating commiseration;—and, in defiance of it, shall venture to submit them again to the Public, with all their imperfections: premising, as I did in my original preface, “ That I
“ had not the vanity to hope, that
“ the whole of them should be gene-
“ rally approved of;—that some of
“ them were not thoroughly satisfac-
“ tory, even to myself, and were
“ hazarded rather than relied on—but
“ that there were others, which I
“ offered with some degree of confi-
“ dence, and I flattered myself they
“ would

“ would meet with a favourable re-
“ ception from the admirers of Shake-
“ speare, as tending to elucidate many
“ passages, which have hitherto been
“ misprinted or misunderstood.”

My opinion of them remains the same that it was at the time that preface was written; I shall therefore be neither surprised or mortified, at finding myself mistaken in many of my conjectures. Instead of wishing to avoid criticism, I earnestly invite it, and shall be grateful to any persons, who shall point out my errors, and correct them: for all such animadversions must naturally tend to the accomplishment of an object I have more at heart than my own literary fame, I mean, the illustration of Shakespeare: for which end I have inserted, in this volume, several very
trivial

trivial remarks, by which I don't expect to gain any credit.

Notwithstanding what I have said in reply to the strictures of Mr. Stevens, I was highly gratified by his general approbation, and have always been sensible of the liberality of his conduct towards a man that was totally unknown to him, and who combated some of his favourite opinions with the utmost freedom. In consequence of this feeling, I embraced an opportunity of expressing my esteem for him in a late publication, which he lived to read; a circumstance which gave me much satisfaction.

As for Mr. Malone, he has taken no notice whatsoever in his preface, either of me or my remarks, and I am inclined to preserve the like silence

lence with respect to him; but I cannot refrain from pointing out a whimsical peculiarity in his manner, which is, that when he happens to approve of any observations, suggested by me or some other commentator; so far as to give them a place in his notes, he frequently subjoins a paraphrase of his own, expressing the same ideas in other words, so that they may seem *to end all his*.—Whoever peruses Malone's edition, with this observation in his mind, will find many instances of this affectation; which I mention merely as a literary curiosity, not as an object of reprehension, as it proceeds from an impulse of harmless emulation, of which I feel myself not unsusceptible.

It may fairly be demanded, why I have chosen, in this publication, to
divide

divide the Comments into two different parts, and referring to two distinct editions, instead of arranging them according to the order in which the passages occur in that of Steevens, which I most approve of.

My principal reason for the plan I have pursued is, that as many of the Comments are composed of strictures on the observations of former editors, they might not be perfectly understood, without a reference to that edition, in which those observations were to be found.

But I will confess that I had also another motive, of a personal nature. For as many of my remarks were adopted by the subsequent editors, without any acknowledgment of their having been originally suggested by me,

me, I wish to restore them to the right owner, and claim for myself whatever little merit they may be deemed to possess.

me. I wish to restore them to the
right owner, and claim for myself
whatever little merit they may be
deemed to possess.

*Observe, that in the first part of these Comments, the
references are to the edition of 1778.*

COMMENTS

ON

SHAKESPEARE'S PLAYS.

PART I.

THE TEMPEST.

VOL. I.

PAGE 5.

BLOW, till thou burst thy wind, if room enough.

Steevens reads:

“ Blow ’till thou burst *thee*, wind,” &c.

And, I think, rightly.

A similar expression occurs in King Lear:

“ Blow winds, and crack *your* cheeks.”

And in Troilus and Cressida, Ajax says to the Trumpeter:

“ Blow, villain, ’till thy sphered bias-cheek,

“ Outswell the cholick of puff’d Aquilon.”

The allusion in all these passages, is to the manner in which the winds were represented in antient paintings.

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PAGE 8.

GONZALO.—Mercy on us!

We split; we split; farewell my wife and children,
Farewell, brother; we split; we split; we split:—

I agree with Johnson, that these words are improperly given to Gonzalo; not because he has no brother in the ship, for it would be natural for a man on the brink of death, to bid farewell to the persons most dear to him, though not actually present; but it is evident to me, that these exclamations are not intended to be spoken by any person on the stage; they are to be uttered behind the scenes, and help to compose that confused noise, which, according to the marginal direction, is to be heard within.—The levity of Gonzalo's preceding speech, and the composure of his next, prove that these words do not belong to him.

13.

To trash for overtopping.

This may either mean to lop them, because they did overtop, or in order to prevent them from overtopping.—So Lucetta, in the second scene of *The two Gentlemen of Verona*, says,

“I was taken up for laying them down,

“Yet here they shall not lie, *for* catching cold.”

That is, lest they should catch cold.

This mode of expression is not frequent in Shakespeare, but occurs in every play of Beaumont and Fletcher:

“We'll

"We'll have a bib, for spoiling of your doublet—*The Captain.* PAGE 13.

"Stir my horse, for catching cold—*Love's Pilgrimage.*

"All her face patch'd, for discovery—*The Pilgrim.*"

That is, to prevent discovery.

Which was that he, in lieu of the premisses.

16.

In *lieu of*, means here, in consideration of; an unusual acceptation of the word.—So in Fletcher's *Prophetess*, the Chorus, speaking of *Drusilla*, says:—

"But takes their oaths, in lieu of her assistance,

"That they shall not presume to touch their lives."

When I have deck'd the sea with drops full salt.

17.

I see no reason for Johnson's assertion, that the word *to deck*, would be more ridiculous in this passage, in the sense of *to adorn*, than it would be in the sense of *to cover*. But I believe his explanation is right; as *deckan*, in German, means to cover.

Which raised in me

An undergoing stomach, to bear up

Against what should ensue.

17.

Stomach does not here mean pride, but resolution; the caresses of the infant, and his anxiety to preserve it, might rouse his resolution, but could not excite his pride.

On their sustaining garments not a blemish,

But fresher than before.

20.

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PAGE 20.

Were any amendment necessary, I should propose the reading of *unstaining* garments, instead of *sustaining*, which agrees with what Gonzalo says afterwards:

“ That our garments being, as they were, drenched in

“ The sea, hold, notwithstanding their freshness and

“ glosses,

“ Being rather new dyed, than stain’d with salt water.”

But though I think the word *sustaining* may stand, I cannot agree with Steevens in his explanation of it, who says, that by *sustaining* garments, is meant, garments which bore them up and supported them. It is well known, that to persons who were to save themselves by swimming, any garments whatsoever, except cork-jackets, must have had the opposite effect, and have contributed to weigh them down, not to support them.—The word *sustaining* in this place does not mean supporting, but enduring; and by their sustaining garments, Ariel means their garments which bore, without being injured, the drenching of the sea.

26.

We cannot miss him.

That is, we cannot do without him.

38.

They are both in either’s *powers*.

We should read, in either’s *power*.

38.

Make not too rash a trial of him, for
He’s gentle, and not fearful.

Mr.

Mr. Smollet, in his *Humphrey Clinker*, VOL. I.
 says, that in Scotland the word *gentle*, means PAGE 38.
 high minded, high spirited; and that such is
 the sense of it in this passage. But though
 this may be the language of Scotland, it is not
 that of Shakespeare. The word *gentle* which
 frequently occurs in these plays, is always
 used in its common acceptation; and the pas-
 sage now before us, is not so difficult as to
 require our having recourse to this unnatural
 explanation of it. Miranda advises her father
 not to try Ferdinand too far, for that the
 mildness of his deportment proceeded from
 gentleness, and not from timidity; which
 agrees with the conduct of Ferdinand when
 Prospero provokes him.

Our hint of woe is common.

41.

A danger from which they had escaped,
 might properly be called a hint of woe.

How came that Widow Dido in? Widow Dido!

43.

It does not seem probable, from the subse-
 quent trivial and ridiculous conversation, that
 the word *Widow* had suggested to Antonio
 and his associates, the serious idea that John-
 son supposes in his note on this passage:—
 the applying of the vulgar appellation of
Widow, to a queen and a heroine, strikes
 Antonio as a whimsical circumstance, and
 makes him repeat the expression.

You cram these words into mine ears, against
 The stomach of my sense.

44.

It

VOL. I.
PAGE 44.

It appears to me that *sense*, in this place, means *feeling*; and that in the passage quoted by Steevens from Measure for Measure, it means reason, or common sense.

45.

FRANCISCO.—Sir, he may live;
I saw him beat the surges under him.

Antonio's speech in the 49th page, where he says,

"This Lord of weak remembrance," &c.

induces me to think that this speech belongs to Gonzalo, not to Francisco, as Gonzalo is certainly the person to whom Antonio alludes:

49.

For he's a spirit of persuasion, only
Professes to persuade, the king, his son's alive.

Neither Johnson or Steevens appear to be satisfied with their own explanations of this passage; I shall therefore venture to suggest another, which seems more likely to be the true one;—the obscurity of it arises from a misconception of the word *he's*, which is not an abbreviation of *he is*, but of *he has*; and partly from the omission of the pronoun *who*, before the verb *professes*, by a common poetical ellipsis; supply that deficiency, and the sentence will run thus:

"Altho' this Lord of weak remembrance,
"Hath here almost persuaded,
"For he has a spirit of persuasion who only
"Professes to persuade, the king, his son's alive."

And

And the meaning is clearly this:—This old lord, though a mere dotard, has almost persuaded the king, that his son is alive; for he is so willing to believe it, that any man who undertakes to persuade him of it, has the powers of persuasion, and succeeds in the attempt. VOL. I. PAGE 49.

We find a similar expression in the First Part of Henry IV., where, when Poius undertakes to engage the prince to make one of the party to Gad's-hill, Falstaff says,

“ Well! may'st thou have the spirit of persuasion,

“ And he the ears of profiting!

“ That what thou speakest may move,

“ And what he hears may be believed.”

Whereof, what's past is prologue, what to come,
In your's and my discharge.

51.

Johnson informs us, that in the old edition the passage runs thus:

“ Whereof, what's past is prologue, what to come,

“ In your and my discharge.”

Which is so clear and grammatical, that I am surprised he should think any amendment necessary;—it would indeed be rendered still more clear by reading *what's to come*, instead of *what to come*; but as the verb *is* may relate to the latter part of the sentence, as well as to the beginning, the repetition of it is unnecessary. The amendment he proposes, that of reading *is*, instead of *in*, in the last line, evidently hurts the sense; and that actually adopted

VOL. I. adopted by Steevens cannot be admitted, be-
 PAGE 51. cause in *your's discharge* is not good English:
 we should, therefore, either retain the old
 reading, as stated by Johnson, or read the
 passage thus:—

“ Whereof what's past is prologue, what's to come,
 “ In your and my discharge.”

53. My Master, thro' his art foresees the danger
 That you, his friend, are in.

Johnson wishes to read, that these his
friends are in, instead of you his *friend*;—
 but the objection to this alteration is obvious,
 for though Gonzalo was Prospero's friend,
 Alonso, the other person in danger, was his
 bitterest enemy.

59. I will not take too much for him.

That is, I will not take for him even more
 than he is worth.

60. How comest thou to be the siege of this moon-calf?

We find the word *siege* used in the same
 sense in Johnson's *Sejanus*, who says to Eude-
 mus the Physician:

“ Why, Sir, I do not ask of their urines,
 “ Whose smell's most violet, or whose siege is best.”

63. And I will kiss thy foot; I pri'thee be my God.”

Dr. Gray considers this as a sneer at the
 Papists, for kissing the Pope's pantofle;—but
 this is being too refined.—To kiss the foot
 of any person was, before the existence of a
 pope,

pope, considered as a mark of the most abject submission: and accordingly in the 4th act Caliban calls Stephano his King, and says he shall be, for aye, his foot-licker. And in the very next scene he says, "How does your honour; let me lick your shoe." The sneer must have been intended in all these passages, or in none of them.

But their labour
Delight in them sets off.

64.

So in Macbeth:—

"The labour we delight in physick's pain.
"Studio fallente laborem."

As greatest does least.

73.

We should read:

"As greatest does *the* least."

ALONZO.—I will stand to and feed,
Altho' my last, no matter since I feel
The best is past.

I cannot but think that this passage was intended to be in rhyme, and should be printed thus:—

"I will stand to and feed; altho' my last,
"No matter, since I feel the best is past."

And hinder them, from what this extacy
May now provoke them to.

81.

Steevens is right in his explanation of the word *extacy*. In Hamlet it is used to express madness, where the Queen says,

"This

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PAGE 81.

" This is the very coinage of your brain;

" This bodiless creation, extacy

" Is very cunning in——"

To which Hamlet replies:

" Extacy!—it is not madness

" That I have uttered."

86.

Thy broom-groves

Whose shadow the dismissed batchelor loves.

In the old Scotch song of " My daddy is a canker'd carle," the songstress places her lover in a broom-grove:

" But let them say, or let them do,

" 'Tis a' ane to me;

" For he's low down, he's in the broom,

" Is waiting for me."

91.

Leave not a rack behind.

That is, leave not even a transitory cloud behind: I doubt however whether *rack* be the right reading; and if any amendment be necessary, that suggested by Hanmer appears most satisfactory, the reading of *track*, instead of rack.—Perhaps we should read wreck, which agrees in sound with the present text, though not in the trace of the letters.

100.

And shall not myself,

One of their kind, that relish all as sharply

Passion as they, be kindlier mov'd than thou art?

Steevens says that the word *passion* is sometimes

sometimes used as a verb in Shakespeare, but he does not explain to us the construction of the sentence, supposing it to be used as a verb in this place. VOL. I.
PAGE 100.

If *passion* be used as a noun, the sense requires that we should read *passions* in the plural, instead of *passion*; and the meaning will be, I that feel all passions as sharply as they do. If *passion* be used as a verb, the construction of the passage would be very harsh as it now stands, but if we add a single letter, and read *passioned*, instead of *passion*, it will be easy and elegant; it will then run thus:—

“ And shall not myself,

“ One of their kind; that relish all as sharply;

“ Passion'd as they, be kindlier mov'd than thou art.”

That is, shall not I, who am one of their kind, who have the same feelings, and am endowed with the same passions that they are, be moved with more tenderness towards them than thou art.

On the bat's wing do I fly

After Summer merrily.

103.

Theobald proposes to read after *sunset*; and notwithstanding Warburton's elaborate criticism, there seems to be no objection to that amendment but want of authority: as owls cry in summer, as well as in winter, the crying of the owls must have been introduced by Shakespeare, not to denote the season of the

VOL. I. the year, but the time of night; and Ariel
PAGE 103. might mean to say, that when the night set
in, and it became dark, he retired to his
couch in the cowslip's bell, but during the
twilight, that is, *after sunset*, he amused him-
self with flying on the bat's back: I should
therefore prefer it as the most natural reading,
were it warranted by any of the old editions.

No doubt could be formed concerning the
meaning of the words *after sunset*; but that
of *after Summer* is not so clear. Mr. Steevens
supposes that these words mean, after Sum-
mer is past, but he forgets that, after Summer
is past, the bats cease to fly. Of this Shake-
speare could not be ignorant; but the very
circumstance of their disappearing in Winter,
might induce him to consider them as birds
of passage, who follow the sun, and to send
his Ariel on the bat's back in pursuit of
Summer.

It is possible that Shakespeare might not
have been deeply read in natural history; but
it appears from every line in his writings that
he had studied with attention the book of na-
ture, and was an accurate observer of every
object that fell within his notice;—the edi-
tors therefore should have been certain of
their ground, before they ventured to accuse
him of such gross ignorance and stupid inat-
tention, as he must have been guilty of, had
he supposed that the light of the glow-worm
was placed in the eyes, which they infer from
a passage in the *Midsummer Night's Dream*.

The

The blunder however is not in Shakespeare, VOL. I.
but in themselves, who have construed too PAGE 103.
literally a Poetical Expression:—Shakespeare
must have known, as well as Johnson or
Steevens, that the light of the glow-worm
was seated in the tail; but surely a poet is
justified in calling the luminous part of a
glow-worm the eye—it is a liberty we take in
plain prose; for the point of greatest bright-
ness in a furnace, is commonly called the eye
of it.

The principal purport of this note was to
vindicate our poet from this rash censure: the
passage itself scarcely deserving so much con-
sideration.

Wh'er thou be'est he or not.

105.

Wh'er, for whether, is an abbreviation
frequently used both by Shakespeare and
Johnson.

So in Julius Cæsar:

“ See wh'er their basest metal be not moved.”

And in the Comedy of Errors:

“ Good Sir, say wh'er you'll answer me or not.”

One of them is a plain fish.

112.

That is, evidently a fish. So in Fletcher's
Scornful Lady, that visible beast, the butler,
means the butler who is visibly a beast.

THE
TWO GENTLEMEN OF VERONA.

VOL. I.

PAGE 135.

YET here they shall not lie for catching cold.

That is, lest they should catch cold; a mode of expression frequently used by all the dramatic writers, especially by Beaumont and Fletcher. See my note on the 13th page of the Tempest, on the words, "To trash for overtopping."

136.

Which would be great impeachment, to his age,
In having known no travel in his youth.

Steevens says, that *impeachment* means *hindrance*, but I think that in this passage it means reproach or imputation.

So Demetrius says to Helena, in the Midsummer Night's Dream:

" You do *impeach* your modesty too much
" To leave the city, and commit yourself
" Into the hands of one that loves you not."

137.

Youthful Valentine
Attends the Emperor in his royal court.

During the wars in Italy between Francis I. and Charles V., the latter frequently resided at Milan.

Now

Now will we break with him.

That is, break the matter to him. The same phrase occurs twice in the 268th page of the second volume.

In conclusion, I *stand* affected to her.

SPEED.—I would you were *set*, so your affection would cease.

Set for seated, in opposition to *stand*, in the foregoing line.

Now I come to my mother;—Oh that she could speak
now like a wood woman! 149.

I cannot comprehend what Steevens means by his note on this passage; he seems to forget that there is no woman actually present, and that Lance is only describing the melancholy parting between him and his family. In order to do this more methodically, he makes one of his shoes stand for his father, and the other for his mother; and when he has done taking leave of his father, he says, Now come I to my mother, turning to the shoe that is supposed to personate her; and in order to render the representation more perfect, he expresses his wish that it could speak like a woman frantic with grief. There could be no doubt about the sense of the passage, had he said, Oh, that *it* could speak like a wood woman; but he uses the feminine pronoun in speaking of the shoe, because it is supposed to represent a woman.—But though this passage

VOL. I. sage is very intelligible as it stands, I think it
PAGE 149. probable that we ought to read

“ Oh, that *shoe* could speak now like a wood woman ! ”

155. I have done penance for contemning love,
Whose high, imperious thoughts have punished me.

Johnson reads, *those* high imperious thoughts, but I think unnecessarily.—Whose, refers to love in the preceding line.

156. Yet let her be a principality,
Sovereign to all the creatures upon earth.

The word *principality* appears to be used here in the same sense that it is in the Scriptures; and in Milton, as denoting angels of the highest order. Valentine says,

“ If you will not acknowledge her as divine, let her
“ at least be considered as an angel of the first or-
“ der, superior to every thing on earth.”

161. Because thou hast not so much charity in thee,
As to go to the ale-house with a Christian.

Steevens tells us that the old copy reads *ale*, instead of *ale-house*; if so, it should not have been changed, for though the word *ale* signified a festival or merry meeting, it signified an ale-house also.

So, in Lord Cromwell, Hodge says to Cromwell:

“ Oh, Tom, that we were now at Putney, at the ale
“ there.”

Myself in counsel his competitor.

Steevens is right in asserting, that *competitor*, in this place, means confederate or partner.—The word is used in the same sense in Twelfth Night, where the Clown seeing Maria and Sir Toby approach, who were joined in the plot against Malvolis, says,

“ The competitors enter.”

And again, in Richard III. the Messenger says :

“ The Guildford's are in arms,
“ And every hour more competitors
“ Flock to the rebels.”

And also, in Love's Labour lost, Boyet says:

“ The king and his competitors in oath.”

The word Rival also is used in a similar sense in Hamlet, where Bernardo calls Horatio and Marcellus the rivals of his watch; meaning thereby the partners of it.

Of their disguising, and pretended flight.

166.

This means, as Steevens says, their intended flight.

So, in the next scene, Sir Protheus says,

“ Hath made me publisher of this pretence.”

Where *pretence* evidently means design;—as it does in Macbeth:

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“ Against the undivulged pretence I fight
“ Of treasnous malice.”

And I think it may safely be asserted that Shakespeare never uses the words *pretend* or *pretence* in any other sense. The verb *pretendre* in French has the same signification.

166.

My longing journey.

Steevens agrees with Gray in supposing that longing is a participle active, with a passive signification, and that it signifies wished or desired; but I believe the word is used in its common acceptation; and that by her longing journey, Julia means a journey which she shall pass in longing.

So, in the Lapland Ode, published by Addison in the Spectator, the Lover says,

“ Haste, my rein-deer, and let us nimbly go
“ Our *amorous* journey thro’ this dreary waste.”

170.

But she did scorn a present that I sent her;
A woman scorns sometimes what best contents her.

The rhyme, which was evidently here intended, requires that we should read, “ what best content her.” The word *what* may imply *those which*, as well as *that which*.

179.

Item.—She hath a sweet mouth.

I take Johnson’s explanation of this passage to be right, and that Steevens rebukes him for it unjustly. He asks how a desire for dainties can make amends for an offensive breath;

breath; it certainly cannot—but he forgets, VOL. I.
 that Launce replies to the *words* of speed, not PAGE 179.
 to his meaning;—the quibble is preserved,
 and the *sweet* mouth makes equally amends
 for the *sour* breath, whatever the real signifi-
 cation of the former phrase may be.

A sweet mouth may possibly imply a dis-
 position to wantonness, as well as a love of
 dainties, but it cannot in this place mean that
 she sings sweetly, for that would be a real
 perfection, and he is enumerating her vices.

Why that word makes the faults gracious.

181.

Steevens says, truly, that in old language
gracious means *graceful*; but here it is used
 in its more natural sense, and means accep-
 table.

Aye, and perversely she perseveres so.

183.

Shakespeare always makes the last syllable
 of the word *persevere* short, and lays the
 accent on the second: and so indeed do the
 other dramatic writers of that period.

For Orpheus' lute was strung with poet's sinews.

184.

Can any man seriously believe that Shake-
 speare had any such sublime and abstracted
 ideas in his mind when he wrote this passage,
 as Warburton attributes to him?

Protheus is describing to Thurio the powers
 of poetry, and gives no quality to the lute
 of Orpheus, but those usually and vulgarly
 ascribed to it. It would be strange indeed if,

VOL. I. in order to prevail upon the ignorant and
 PAGE 184. stupid Thurio to write a sonnet to his mistress, he should enlarge upon the legislative powers of Orpheus, which were nothing to the purpose. Warburton's observations frequently tend to prove Shakespeare more profound and learned than the occasion required, and to make the Poet of Nature the most unnatural that ever wrote.

185. Visit by night your lady's chamber window
 With some sweet concert.

The editors found the word *consort* in the old editions, and changed it, injudiciously, for concert:—But the old reading is right; a consort does not mean a musical performance, but a band of musicians. And accordingly Thurio proposes in his very next speech, that they should go into the city to *sort* them.

So, in Fletcher's Wit at several Weapons, Ruinous says,

“ We are a consort of ourselves.”

And Oldcraft says afterwards,

“ I have seen a crown has made a
 “ Consort laugh heartily.”

188. And a man of such perfection
 As we in our quality much want.

Steevens says, in explanation of this passage, that quality is, Nature relatively considered: which I do not understand. But
our

our quality, means merely our profession, calling, or condition of life. VOL. I.
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Thus, in Massinger's Roman Actor, Aretinus says to Paris the Tragedian,

“ In thee, as being chief of thy profession,
“ I do accuse the *quality* of treason.”

That is, the whole profession, or fraternity.

Hamlet, speaking of the young players, says,

“ Will they pursue the *quality* no longer than they
“ can sing.”

Afterwards—

“ Come give us a taste of your *quality*.”

In both of which passages *quality* means profession.

So, in the Fair Maid of the Inn, the Dancer, speaking of conjurors, says,

“ That lechery is a great help to the *quality*.”

And in Measure for Measure, when the Constable brings the Clown and Froth before Angelo, and he wants to know of what calling they were, he expresses it by asking,

“ What *quality* are they of?”

In the language of common life, when we speak of persons of *quality*, or of the first *quality*, we mean persons of the highest condition.

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A slave, that still an end, turns me to shame.

Still an end, and *most an end*, are vulgar expressions, and mean commonly, generally.

So, in Massinger's *A Very Woman*, a Citizen asks the Master, who had slaves to sell,

"What will that girl do?"

To which he replies,

"Sure no harm at all, Sir,

"For she sleeps most an end."

I do feel such agueish qualms, and dumps, and fits,
and shakings, still an end;—

Mrs. Potluck in Cartwright's Ordinary.

199.

It seems you loved her not to leave her token.

Johnson, not recollecting the force of the word *leave*, proposes an amendment of this passage, but that is unnecessary; for, in the language of the time, to *leave* means to part with, or give away.—Thus, in the Merchant of Venice, Portia, speaking of the ring she gave Bassanio, says,

"And here he stands;

"I dare be sworn for him, he would not leave it,

"Or pluck it from his finger, for the wealth

"That the world masters."

And Bassanio says, in a subsequent scene:

"If you did know to whom I gave the ring, &c.

"And how unwillingly I left the ring,

"You would abate the strength of your displeasure."

My

My substance should be statue in thy stead.

Steevens has clearly proved that this passage requires no amendment, but it appears from hence, and a passage in Massinger, that the word *statue* was formerly used to express a portrait. Julia is here addressing herself to a picture; and in the City Madam, the young ladies are supposed to take leave of the statues of their lovers, as they style them, though Sir John, at the beginning of the scene, calls them pictures, and describes them afterwards as nothing but superficies, colours, and no substance.

She pities them, &c.

207.

That they are out by lease.

I cannot approve of Steevens' explanation of this passage: she pities Sir Thurio's possessions, because they are let to others, and are not in his own dear hands. This appears to me to be the meaning of it.

Johnson's general remarks on this play are just, except that part in which he arraigns the conduct of the poet, for making Protheus say, that he had only seen the picture of Silvia, when it appears that he had had a personal interview with her. This, however, is not a blunder of Shakespeare's, but a mistake of Johnson's, who considers the passage alluded to in a more literal sense than the author intended it. Sir Protheus, it is true, had seen Silvia for a few moments; but though he could

VOL. I. could form from thence some idea of her per-
PAGE 216. son, he was still unacquainted with her temper, manners, and the qualities of her mind: he therefore considers himself as having seen her picture only.—The thought is just, and elegantly expressed.

So, in the Scornful Lady, the Elder Loveless says to her:

“ I was mad once when I loved pictures,

“ For what are shape and colours else but pictures.”

THE
MERRY WIVES OF WINDSOR.

SIR HUGH.

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In addition to what Hawkins has said in his note upon this title of Sir, formerly given to parsons, it is to be observed that those who have taken the degree of Bachelor of Arts in the University of Dublin, are still distinguished by that title, with this difference, however, that it is prefixed to their sir-names, not to the christian-names, as formerly.— And indeed the word Bachelor is supposed to be a corruption of bas Chevalier, which means a knight of the lowest order, and all knights have the title of Sir.

And two Edward's shovel-boards, that cost me two shil- 230.
lings and two pence a piece.

In the Second Part of Henry IV. Falstaff says,

“ Quoit him down, Bardolph, like a shove-groat shilling.”

which confirms Farmer's opinion, that pieces of coin were used for that purpose.

ANNE.—Dinner attends.

SLENDOR.—Go, Sirrah, for all you are my man, go 236.
Wait upon my cousin Shallow.

This

VOL. I. This passage shews that it was formerly the
 PAGE 236. custom in England, as it is now in France,
 for persons to be attended at dinner by their
 own servant, wherever they dined.

237. The anchor is deep.

Steevens says, that Nym may mean by this
 expression, that the hope was well founded;
 and there is a passage in the Woman-hater
 which supports this conjecture, where Laza-
 rillo says,

“ Farewell, my hopes, my anchor now is broken.”

246. For the revolt of mien is dangerous.

If the revolt of *mine*, not *mien*, was the
 old reading, as Steevens informs us, I see no
 reason why we should not adopt Hanmer’s
 amendment, and obtain good sense on such
 easy terms, as the substituting the word
this for *the*, and then the sentence will run
 thus:

“ For this revolt of mine is dangerous.”

249. As tall a man of his hands.

Percy says, that by a tall fellow was meant
 a man of great strength of body; but I think
 he is mistaken.—The tall man of the old dra-
 matic writers, was a man of a bold, intrepid
 disposition, and inclined to quarrel, such as
 is described by Steevens in the 272^d page of
 this play.

For

For though love use reason as his precisian, he admits PAGE 254.
him not for his counsellor.

I don't see how the passages, quoted by Steevens, tend in any degree to elucidate this, for though it be certain that a *precisian* may mean a puritan, it is equally certain that the word cannot have that meaning here; but Johnson tells us, in his Dictionary, that a *precisian* means one that limits or restrains; and if that be the case, the sense of this passage may be, that though love may suffer reason to restrain him within certain bounds, he does not consult him in the choice of the object; which agrees with the rest of Falstaff's letter.

Johnson proposes to read physician, instead of precisian:—This amendment is approved of by Malone, in his Supplement, and supported by Farmer, who considers it as confirmed by a line which he quotes from one of Shakespeare's Sonnets:

“ My reason, the physician to my love.”

But notwithstanding these very respectable authorities, I cannot think that amendment proper.

The Sonnet in question begins with these words:—

“ My love is as a fever.”

The Sonneteer proceeds, through the whole of it, to consider love as a disease, and Reason

VOL. I. son as the physician, who is either to cure
 PAGE 254. him of that malady, or at least to mitigate
 the symptoms of it; but Reason, it seems,
 being offended that his prescriptions were
 not regarded, abandons his patient, and
 leaves him in a desperate state, past care,
 and past cure. Such is the conceit of this
 Sonnet, which, though common and trifling,
 is not absolute nonsense. But in this passage,
 if Johnson's amendment be admitted, it is
 not a lover that calls in Reason to cure him
 of his passion, but love himself, which is a
 palpable absurdity;—for to cure love is to
 destroy it; and we cannot suppose that love
 will use Reason for his own destruction.

When Shakespeare, in his Sonnet, calls
 Reason the physician to his love, he means,
 the physician that was to prescribe to him for
 that disorder. This meaning indeed is very ill
 expressed, but he is very licentious in the use of
 his particles, and *to* has there the force of *for*.

257. Why, I'll exhibit a bill in parliament for the putting
 down of men.

This passage, as it stands, is little better
 than nonsense. Mrs. Page could never mean
 to say that she would exhibit a bill for the
 putting down of men, in a parliament com-
 posed of them: I have therefore no doubt but
 we should adopt Theobald's amendment, and
 insert the word *fat*.——It gives sense and
 humour to the speech, and agrees with what
 she says to Mrs. Ford in the next scene:

“ I shall

“ I shall think the worse of *fat* men as long as I have
 “ an eye to make difference of men's liking.” PAGE 257.

But I suspect that there is another error in this passage, and have little doubt but we ought to read—for the *pulling down* of fat men, instead of the *putting down*; to *pull down*, means not only to lower or destroy, but also to make less; and is used by Mrs. Page in both those senses.

But they do no more adhere and keep place together, 259.
 than the 100th Psalm to the tune of Green Sleeves.

Should we not read, *keep pace* together, instead of *keep place*?

I will retort the sum in equipage. 271.

Equipage probably signifies furniture or goods in general, but I don't see why it should denote stolen goods, as Warburton supposes: it's being a cant-word of the time does not prove that that was the meaning of it.

Such a canary's.

And afterwards:

Such a canary!

A canary may, as Johnson asserts, be a brisk dance, but here it is used by Mrs. Quickly for quandary; as she uses alligant for elegant, and infection for affection, &c.

I could

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I could drive her then from the ward of her purity, her reputation, &c.

Steevens says, that the ward of her purity is the defence of it; but I think he is mistaken. What Ford means to say is, that if he could once detect her in a crime, he should then be able to drive her from those defences with which she would otherwise ward off his addresses, such as her purity, her reputation, her marriage-vow, &c.

So, in the Winter's Tale, Hermione, speaking of Polixenes, says to Leortes:

“ Tell him, you're sure
 “ All in Bohemia's well,” &c. Say this to him,
 “ He's beat from his best ward.”

284.

Eleven o'clock the hour.

Johnson's remark on this passage is injudicious; as it was Ford's intention, which he declares in this speech, to *prevent* the meeting between his wife and Falstaff, it was necessary for the plot that he should mistake the hour, and come too late.

287.

Cry'd, game; said I well?

In consequence of an amendment proposed by Warburton, and which appears to be unnecessary, Steevens has given us an accurate explanation of the phrase, to *cry aim*, which frequently occurs in all the dramatic pieces of that age. The following passage in Beaumont and Fletcher's Tragedy of Valentinian seems to

to describe the duty of the person that cried *aim*: VOL. I.
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“MARCELLINA.—Thou art in the right, wench,
“For who would live whom pleasures had forsaken,
“To stand at mark, and cry, a bow short signior.”

So now uncape.

295.

Warburton, in his note on this passage, not only forgets that the foul linen had been carried away, but he also forgets that Ford did not at this time know that Falstaff had been hid under it; and Steevens forgets that they had not Falstaff in their possession, as hunters have a bag-fox, but were to find out where he was hid;—they were not to chase him, but to rouse him. I therefore believe that Hanmer's amendment is right, and that we ought to read *uncouple*.—Ford, like a good sportsman, first stops the earths, and then uncouples the hounds.

Heaven make *you* better than your thoughts.

315.

Should we not read, Heaven make *me* better, &c.

And by her invention, and Ford's wife's distraction,
they conveyed me into a buck-basket.

324.

As it does not appear that his being conveyed into the buck-basket was owing to the supposed distraction of Mrs. Ford, I have no doubt but we should read,

“And Ford's wife's direction.”

which was the fact.

She

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She works by spells, by the figure, and such daubery as this is; beyond our element; we know nothing.

As this passage is pointed it is scarcely intelligible; but if it were pointed in the following manner, the sense would be clear, and no break would be necessary to supply any defect:—

“ She works by charms, by spells, by the figure and
“ such daubery: as this is beyond our element, we
“ know nothing.”

Steevens says, that *daubery* means disguise, and quotes a passage from *Lear* to support this assertion, where Edgar says, that he *cannot daub it further*. But I cannot agree with him in thinking that *daubery*, in this place, means disguise, or that *to daub* means to disguise, in that which he has quoted. *Daubery* here means foolery; and when Edgar says, that he cannot daub it further, he means to say, that he can no longer play the fool; as appears from his next preceding speech, when he says:

“ Bad is the trade must play the fool to sorrow,
“ Ang’ring itself and others.”

As Ford supposes that the old woman of Brentford was actually there in propria persona, what disguise could be alluded to?

358.

Divide me like a bribe-buck.

Cartwright, in his *Love’s Convert*, has an expression somewhat similar:

“ Put

"Put off your mercer with your fee-buck for that
"season."

Do not these fair yoaks

365.

Become the forest better than the town?

Notwithstanding the severe censure which Theobald denounces against those who shall be so stupid as to adhere to the old reading, which was, these fair *oaks*, I must acknowledge myself to be one of them, and am confident that *oak* is the right reading. I agree with him that the words, "See you *these* husbands?" relate to the buck's horns;—but what resemblance is there between the horns of a buck and a yoak? What connection is there between a yoak and a forest? Why, none; whereas on the other hand, the connection between a forest and an oak is evident; nor is the resemblance less evident between a tree and the branches of a buck's horns; they are indeed called branches from that very resemblance; and the horns of a deer are called in French *les bois*. Though horns are types of cuckoldom, yoaks are not; and surely the types of cuckoldom, whatever they may be, are more proper for a town than for a forest. A similar metaphor occurs in Virgil's first *Æneid*, where, in describing the deer slain by Eurys, he says,

Ductoresque ipsos primum, capita alta ferentes,
Cornibus arboreis sternit.

I am surprised that the subsequent editors
D should

VOL. I. should have adopted an amendment, which
 PAGE 365. makes the passage nonsense, merely on the
 authority of Theobald, whom many of them
 seem unjustly to despise.

360. Ignorance itself is a plummet over me.

There is a passage in this very play which tends to support Farmer's amendment (the reading of *planet*, instead of *plummet*) where Falstaff says to Ford:—

“ I will awe him with my cudgel; it shall hang *like a*
 “ *meteor* o'er the cuckold's horns: Master Brook, thou
 “ shalt know, I will *predominate* over the peasant.”

371. PAGE.—Well, what remedy? Fenton, Heaven give thee
 joy!

What cannot be eschew'd, must be embrac'd.

EVANS.—I will dance and eat plumbs at your wedding.

FALSTAFF.—When night-dogs run, all sorts of deer are
 chac'd.

I have no doubt but the line supposed to be spoken by Evans is misplaced, and should come after that spoken by Falstaff, which being intended to rhyme with the last line of Page's speech, should immediately follow it, and then the passage will run thus:

“ PAGE.—Well, what remedy? Fenton, Heaven give
 “ thee joy!

“ What cannot be eschew'd must be embrac'd.

“ FALSTAFF.—When night-dogs run, all sorts of deer
 “ are chac'd.

“ EVANS.—I will dance and eat plumbs at your wed-
 “ ding.”

MEASURE FOR MEASURE.

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PAGE 5.

THEN no more remains

But that your sufficiency as your worth is able,
And let them work.

I agree with Warburton in thinking that by *sufficiency* the Duke means authority, or power; and if that be admitted, a very slight alteration indeed will restore this passage—the changing the word *is* into *be*: it will then run thus, and be clearly intelligible.

“ Then no more remains

“ But that your sufficiency, as your worth, be able,

“ And let them work.”

That is, you are thoroughly acquainted with your duty, so that nothing more is necessary to be done, but to invest you with power, equal to your abilities.

We have with special soul

Elected him our absence to supply.

7.

Neither Johnson's or Warburton's amendments can be admitted:—to appoint by special *roll*, or by special seal, would be good English; but to elect by special seal or by special roll, is not, for the word *elect* refers to what passes in the mind, not to any outward forms.—Steevens has hit upon the true explanation

VOL. II. nation of the passage; and might have found
 PAGE 7. a further confirmation of it in Troilus and
 Cressida, where, speaking of himself, Troilus
 says:

“ Ne’er did young man fancy
 “ With so eternal, and so fix’d a soul.”

To do a thing with all one’s soul, is a common expression.

8. There is a kind of character in thy life,
 That to the observers doth thy history
 Fully unfold.

On considering this passage, I am induced to think that the words *character* and *history* have been misplaced, and that it was originally written thus:—

“ There is a kind of history in thy life,
 “ That to the observers doth thy character
 “ Fully unfold.”

This transposition seems to be justified by the passage quoted by Steevens from the Second Part of Henry IV:

“ There is an history in all men’s lives
 “ Figuring the nature of the times deceased.”

20. Whether it be the fault and glimpse of newness.

I cannot approve of Johnson’s explanation of this passage; he seems to think that by the word *fault*, Claudio means the offence he had himself been guilty of; but that is not the case,

case, the object of Claudio's censure, is the VOL. II.
 unrelenting severity of Angelo, which he PAGE 20.
 ascribes either to the insolence of office, or
 to a desire of distinguishing himself by an
 uncommon degree of rigour, which are mo-
 tives that operate most strongly upon those
 who have newly come into office: this ap-
 pears to me to be the meaning of the passage;
 but the *glimpse* of newness is so harsh an ex-
 pression, that I would wish to amend it by
 reading

“ Whether it be the fault and *guise* of newness.”

So, in *Cymbeline*, Posthumus says,

“ To shame the guise of the world, I will begin
 “ The fashion; less without, and more within.”

For in her youth

21.

There is a prone and speechless dialect.

I believe that *prone*, in this place, means
 natural.

We have strict statutes, and most biting laws,

22.

Which for these nineteen years we have let sleep.

Malone approves of the reading *let slip*,
 which is that of the old copy, in preference
 to the reading adopted by the editor:

But what Angelo says in the 49th page,

“ The law hath not been dead, tho' it hath *slept*,”

seems to support the present reading.

The phrase *let slip*, would indeed be appli-
 cable to the crimes or the offenders, but can-
 not

VOL. II. not with any degree of propriety be applied to
PAGE 21. the law;—nor would it correspond with the following lines:

“ Even like an overgrown lion in a cave,
“ That goes not out to prey.”

26.

Lord Angelo
Stands at a guard with envy.

This rather means to stand cautiously on his defence, than on terms of defiance, as Johnson explains it.

29.

As blossoming time,
That from the seedness the bare fallow brings
To teeming foison, so her plenteous womb
Expresseth his full tilth and husbandry.

This passage seems to me to require no amendment; and the meaning of it is this:—
“ As blossoming time proves the good tillage of the farmer, so the fertility of her womb expresses Claudio’s full tilth and husbandry.”
By blossoming time is meant, the time when the ears of corn are formed.

57.

Oh, injurious love!
That respites me a life, whose very comfort is still
A dying horror.

Both Johnson’s explanation of this passage, and Steevens’ confutation of it, prove the necessity of Hanmer’s amendment, which removes every difficulty, and can scarcely be considered as an alteration, the trace of the letters in the words *law* and *love* being so nearly

nearly alike.—The law affected the life of the man only, not that of the woman; and this is the injury that Juliet complains of, as she wished to die with him. VOL. II. PAGE 57.

I think and pray

58.

To several subjects; Heaven hath my empty words,
Whilst my intention, hearing not my tongue,
Anchors on Isabel.

Steevens says that *intention*, in this place, means eagerness of desire;—but I believe it means attention only, a sense in which the word is frequently used by Shakespeare and the other writers of the time.—Angelo says, he *thinks* and prays to several subjects, that Heaven has his prayers, but his thoughts are fixed on Isabel.

So, in Hamlet, the King says,

“ My words fly up, my thoughts remain below;
“ Words, without thoughts, never to heaven go.”

An idle plume

58.

Which the air beats for vain.

We should read *for vane*.

Let's write good angel on the devil's horn,
'Tis not the devil's crest.

59.

This passage, as it stands, appears to me to be right, and Angelo's reasoning to be this:—
“ Oh place! oh form! though you wrench
awe from fools, and tie even wiser souls to
your false seeming, yet you make no alteration in the minds or constitutions of those
who

VOL. II. who possess, or assume you.—Though we
 PAGE 59. should write good angel on the devil's horn, it will not change his nature, so as to give him a right to wear that crest." It is well known that the crest was formerly chosen either as emblematical of some quality conspicuous in the person who bore it, or as alluding to some remarkable incident of his life; and on this circumstance depends the justness of the present allusion.

67. If not a *foedary*, but only he
 Owe and succeed by weakness.

Though the other editors have acquiesced in it, I think it scarcely possible that they, or any of their readers, should be satisfied with Warburton's exposition of this passage: the meaning he contends for cannot be expressed by the words as they stand, and if it could, it would be too forced and abstruse to be the true one. A very slight alteration will render the sentence clearly intelligible, and consistent with the rest of the dialogue: the alteration I mean is, to read *love* instead of *owe*, and then it will run thus:—

" If not a *foedary*, but only he
 " *Love*, and succeed by weakness."

The word *foedary* does not mean, as Warburton asserts, a feudal vassal, but a confederate, or accomplice;—it occurs again in *Cymbeline*, where it so evidently means an accomplice, that I am astonished Steevens should adduce
 that

that passage, as a confirmation of Warbur- VOL. II.
ton's conjecture upon this. The passage in PAGE 67.
Cymbeline runs thus:—

“ Damn'd paper!

“ Black as the ink that's on thee! senseless bauble!

“ Are thou a *foedary* for this act, and look'st

“ So white within?——”

Pisanio receives an order from Posthumus to put Imogen to death, and with it a letter to her, directing her to meet him at Milford-haven, in order to give Pisanio an opportunity of executing this savage command. Pisanio therefore accuses the letter as an accomplice in the intended murder, which he terms a *fæ-darie*; nor is it possible by any degree of ingenuity to prove that the letter is to be considered in the light of a feudal vassal, which does not imply any kind of guilt inconsistent with the whiteness of innocence. It is evident therefore that by *foedary*, in that passage, Shakespeare means an accomplice, and without a greater degree of license, than he frequently assumes on other occasions, he might apply it to express, as he does in this place, a person involved in the same crime: If therefore we read *love* instead of *owe*, which do not differ much in the trace of the letters, Isabella's meaning will be this:

“ Let my brother die, if he alone has offended in this

“ way, and there be not others equally guilty, who

“ love and have succeeded in their pursuits through

“ the weakness of our sex.”

To which Angelo replies:

“ Nay,

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“Nay, women too are frail.”

The word *federary* is used in the same sense in the Winter's Tale, that I attribute to *ædary* in this place, where Leontes says of Hermione:

“More, she's a traitor, and Camillo is

“A federary with her.”

He would have said *ædary*, had the metre required it. I am not confident that my conjecture is right, but I am certain that Warburton and his *foedaries* are wrong:—for according to his interpretation, Isabella's argument is this: “We are all born under the weight of original sin, and therefore my brother ought not to suffer for transgressing your law, against incontinence.” Now if there be any force in this reasoning, every man alive should be exempted from punishment for any offence whatsoever, as they have all the same excuse to plead. But according to my explanation, Isabella says: “Let my brother die if there be not many others equally guilty of the same crime, who escape unpunished.”

68.

Women! help Heaven! Men their creation mar
In profiting by them.

I could wish that Johnson had explained his explanation of this passage; as it is not easy to comprehend how the words, *in profiting by them*, can mean, by imitating them or taking them for examples:—If men mar
their

their own creation, by taking women for their example, they cannot be said to profit much by them. Isabella is deploring the condition of woman kind, formed so frail and credulous, that men prove the destruction of the whole sex, by taking advantage of their weakness, and using them for their own purposes. She therefore calls upon Heaven to assist them;—this, though obscurely expressed, appears to me to be the meaning of this passage.

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PAGE 68.

I humbly thank you,—
To sue to live I find I seek to die,
And seeking death, find life.

76.

Had the Friar, in reconciling Claudio to death, urged to him the certainty of happiness hereafter, this speech would have been introduced with more propriety; but the Friar says nothing of that subject, and argues more like a philosopher than a Christian divine.

His filth being cast, he would appear
A pond as deep as hell.

80.

This passage requires no amendment.—The allusion is not, as Johnson supposes, to the emptying of a pond. Isabella continues to borrow her images from falconry; when a hawk disgorges, she is said to *cast*.

To invest in princely guards.

81.

That is, in princely robes, that are laced or bordered.

So,

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PAGE 81.

So, in Massinger's Roman Actor, Latinus says,

“ A litter borne by eight Liburnian slaves,
 “ To buy diseases from a glorious strumpet,
 “ The most censorious of our Roman gentry,
 “ Nay, of the guarded robe, the senators
 “ Esteem an easy purchase.”

82. And the delighted spirit.

Animula, vagula, blandula,
 Quæ nunc abibis in loca.

86. He made trial of you only.

That is, he will say he made trial of you only.

90. Allowed by order of law, a furr'd gown to keep him warm, and furr'd with fox and lamb skins too, to signify that craft being richer than innocence, stands for the facing.

In this passage the foxes skins are supposed to denote craft, and the lamb-skins innocence: it is evident therefore that we ought to read, furred with fox *on* lamb-skins too, instead of *and* lamb-skins; for otherwise, craft will not stand for the facing.

91. Free from all faults; as faults from seeming free.

Hanmer is right with respect to the meaning of this passage, but I think his transposition unnecessary; the words, as they stand, will express the same sense if pointed thus:—

“ Free from all faults, as, faults from, seeming free.”

Nor

Nor is this construction more harsh than that of many other sentences in this play, which of all those which Shakespeare has left us, is the most defective in that respect. VOL. II. PAGE 91.

Farewell; go, say I sent you thither.

94.

Warburton has taken some pains to amend this passage, which does not require it; and Lucio's subsequent reply to Elbow, shews that his amendment cannot be right. When Lucio advises Pompey to say he sent him to the prison, and in his next speech desires him to commend him to the prison, he speaks as one who had some interest there, and was well known to the keepers.

DUKE.—It is too general a vice, and severity must cure it.

96.

LUCIO.—Yes, in good sooth, the vice is of great kindred, it is well allied.

I think Warburton wrong in his proposed amendment; and that *general* is the right reading. Lucio, in his answer to the Duke, seems to quibble on that expression, as the word Genus in Latin, from whence general is derived, signifies kindred or family.

He's now past it, yet, &c.

99.

If Johnson understood the passage as it stands, I wish he had explained it:—To me Hanmer's amendment appears absolutely necessary.

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PAGE 102.

Pattern in himself to know,
Grace to stand and virtue go.

This last line is not intelligible as it stands; but a very slight alteration, the addition of the word *in* at the beginning of it, which may refer to *virtue* as well as to *grace*, will render the sense of it clear. “Pattern *in* himself to know,” is to feel in his own breast that virtue which he wishes to make others practise.

103. How may that likeness, made in crimes,
 Making practice on the times,
 Draw with idle spider’s strings,
 Most ponderous and substantial things.

Warburton’s amendment appears to be right, and his explanation also, except that of the words, *made in crimes*, which is too refined.—By made in crimes, the Duke remains, trained in iniquity, and perfect in it: thus we say, a made horse; a made pointer; meaning on well trained.

108. Millions of false eyes
 Are stuck upon thee; volumes of report
 Run with these false, and most contrarious quests,
 Upon thy doings.

The pronoun *these*, must necessarily refer to the things last mentioned, and therefore by the *false, contrarious quests*, the Duke must mean, the inquiries made by the false eyes he speaks of in the line preceding. Johnson says
contrarious

contrarious quests means contradictory reports; and Steevens adduces, in support, as it seems, of that explanation, a line from Othello: VOL. II.
PAGE 108.

“The senate hath sent out three several quests.”

In which place it is evident that *quests* does not mean reports, but messengers sent in search of him.

ABHERSON.—Every true man's apparel fits your thief.

113.

CLOWN.—If it be too little for your thief, your true man thinks it big enough.

There can be no doubt but the word *clown*, prefixed to this last sentence, should be struck out; it makes part of Abherson's argument, who has undertaken to prove that hanging was a mystery, and convinces the Clown of it by this very speech.

That wounds the unresisting postern with his strokes.

115.

This passage is nonsense as it stands, and requires amendment.—That which I should propose is to read *unlisting*, which means unregarding; this preserves both the sense and metre, and differs but in the slightest degree from *unsisting*, which we are told is the reading of the three folios.

He is little beholding to your report,
But the best is he lives not in them.

128.

Instead of report, we should read reports.

“Hath

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Hath disvouch'd other.

Read "disvouched the other."

130.

Yet reason dares her,—no.

Perhaps we would read, "But reason dares her to it; or rather, "dares her on;" which expresses the same sense, and is nearer the old reading.

132.

To vail full purpose.

I think Theobald's explanation right, but his amendment unnecessary; we need only read vailful as one word. Shakespeare, who so frequently uses cite for excite, bate for abate, force for enforce, and many other abbreviations of a similar nature, may well be supposed to use vailful for availful.

137.

Do not banish reason
For inequality.

Inequality appears to me to mean, in this place, apparent inconsistency, and to have no reference to the high rank of Angelo, as Johnson supposes.

140.

Unfold the evil that is here wrapt up
In countenance!

Countenance, in my opinion, does not mean partial favour, as Warburton supposes, but false appearance—hypocrisy. Isabella does not mean to accuse the Duke of partiality, but alludes to the sanctified demeanour of Angelo,

Angelo, which, as she supposes, prevented the Duke from believing her story. VOL. II.
PAGE 140.

His subject I am not,
Nor here provincial.

150.

The different orders of monks have a chief, who is called the General of the Order, and they have also superiors, subordinate to the general, in the several provinces through which the order may be dispersed; the Friar therefore means to say that the Duke dare not to touch a finger of his; for he could not punish him by his own authority, as he was not his subject, nor through that of the superior, as he was not of that province.

Make rash remonstrance of my hidden power.

153.

That is, a premature discovery of it.

I spoke it, but according to the trick.

159.

Johnson says, that this means according to *my* custom, *my* habitual practice;—but that cannot be right. Lucio does not say *my* trick, but *the* trick; nor does he mean to excuse himself, by saying that he spoke according to his own usual practice, for that would be an aggravation of his guilt, but according to *the* trick and practice of the times;—it was probably then the practice, as it is at this day, for the dissipated and profligate, to ridicule and slander persons in high station, or of superior virtue.

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PAGE 160.

Thanks, good friend Escalus, for thy much goodness,
There's more behind that is more grate.

I cannot approve of Steevens' explanation of this passage, which is very far-fetched indeed. The Duke gives Escalus thanks for his much goodness, but tells him that he had some other reward in store for him, more acceptable than thanks, which agrees with what he said before in the beginning of this act:—

“ And we hear such goodness of your justice, that our
“ soul cannot but yield you forth to public thanks,
“ forerunning more requital.”

COMEDY OF ERRORS.

VOL. II.

PAGE 166.

YET that the world may witness, that my end
Was wrought by nature, not by vile offence.

The real meaning of this passage is much less abstruse, than that which Warburton attributes to it. By *nature* is meant natural affection,—Ægeon came to Ephesus in search of his son, and tells his story, in order to shew that his death was in consequence of natural affection for his child, not of any criminal intention.

My youngest son, and yet my eldest care.

169.

Shakespeare has here been guilty of a little forgetfulness; Ægeon had said in the preceding page, that the youngest son was that which his wife had taken care of:—

“ My wife more careful of the latter born,

“ Had fasten’d him unto a small spare mast.”

He himself did the same by the other, and then each, fixing their eyes on whom their care was fixed, fastened themselves at either end the mast.

Prating mountebanks,

175.

And many such like liberties of sin.

VOL. II. Hanmer proposes to read *libertines*, and
 PAGE 175. Johnson approves of the amendment; which
 may possibly be right: but to call witches
 and sorcerers by the gentle name of Liber-
 tines, is treating them with much indulgence.
 I believe we should read *liveries* of sin; as
 we say the Livery of London, instead of the
 Livery-men of London.

177. They can be meek, who have no other cause.

That is, who have no cause to be otherwise.

189. Be it my wrong, you are from me exempt.

Johnson says that *exempt* means separated,
 parted; and the use of the word in that sense
 may be supported by a passage in Beaumont
 and Fletcher's *Triumph of Honour*, where
 Valerius, in the character of Mercury, says,

“ Martius, rejoice; Jove sends me from above

“ His messenger, to cure thy desperate love;

“ To shew rash vows cannot bind destiny.

“ Lady, behold the rocks transported be,

“ Hard-hearted Dorigen! yield, lest for contempt

“ They fix you there a rock, whence *they're exempt*.”

Yet I think that Adriana does not use the
 word *exempt* in that sense, but means to say,
 that as he was her husband she had no power
 over him, and that he was privileged to do
 her wrong.

197. In debating which was best, we shall part with neither.

That is, we shall part without either; but
 as the line before ended with the word *either*,
 Balthazar

Balthazar was forced to vary the phrase, in VOL. II.
order to preserve the rhyme. PAGE 197.

If a crow help us in, we will pluck a crow together. 198.

To *pluck a crow* with any one, is to quarrel with him. It is a vulgar expression still in use.

Not mad, but mated. 203.

I suspect that there is a play upon words intended here: *mated* signifies not only confounded, but matched with a wife; and Antipholis, who has been challenged as a husband by Adriana, which he cannot account for, uses the word *mated* in both these senses.

A devil in an everlasting garment hath him. 216.

I cannot agree with Steevens, that either in this passage, or in that which he quotes from Fletcher's *Woman-hater*, there is any allusion to the stuff called *everlasting*; the allusion is entirely of a different nature.

The serjeants in those days were clad in buff, as Dromio tells us the man was who arrested Antipholis. Buff is also a cant-expression for a man's skin, a covering which lasts him as long as his life; Dromio therefore calls *buff* an everlasting garment: and in pursuance of this quibble on the word *buff*, he calls the Serjeant in the next scene, the Picture of old Adam; that is, of Adam before the fall, whilst he remained unclad:—

“ What,

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PAGE 216.

“What, have you got the picture of old Adam, new
“appareled?”

So, in the Woman-hater, Pandar says,

“Were it not for my smooth citizen, I’d quit this
“transitory trade, get me an everlasting robe, and
“turn serjeant.”

233.

If you do expect spoon-meat, or bespeak a long spoon.

Steevens says, and I believe justly, that the word *or* may signify *before*; but to make sense in this passage it must signify *first*, a signification which he does not prove it can bear; I think therefore that the word should be omitted.

In the Tempest, Triculo says of Caliban,

“This is a devil; I will leave him.—I have no long
“spoon.”

245.

Besides her urging of her wreck at sea.

If this be the right reading, it is as Steevens justly remarks, one of Shakespeare’s oversights, as the Abbess had not hinted at her shipwreck; but possibly we should read

“Besides *his* urging of her wreck at sea.”

247.

SYR. DROMIO.—No, none by me.

This speech should be given to the Ephesian Dromio, the money was really sent by Dromio of Syracuse.

Go to a gossip's feast, and go with me,
After so long grief such nativity.

I think some amendment absolutely necessary, and should prefer that of the revisal to Warburton's, because to *joy* is English, and to *gaude* is not.

In Richard II. Northumberland says,

“ And hope to joy is little less in joy,

“ Thou hope enjoy'd.”

MUCH ADO ABOUT NOTHING.

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PAGE 251.

BUT few of any sort, but none of name.

Steevens seems to think that *few* of any *sort*, means *few* of any rank or distinction, in which sense the word *sort* is certainly used in the next page but one, where the Messenger says, there was none of such a name in the army of any *sort*; that is, of any distinction:—but here it is used in a more general sense; and of *any sort*, means of any kind whatsoever.—There were but *few* killed of any kind, and none of rank.

257.

He wears his faith, but as the fashion of his Hat, it ever changes with the next block.

The word *block* is frequently used to denote the fashion of a hat, but I don't recollect that it is ever used for the hat itself; the block is the mold on which the hat is formed.

267.

Ere you flout old ends any further,
Examine your own conscience.

Johnson's explanation of this passage cannot be right, for the *old ends* that Benedict alludes to, being the antiquated forms of concluding epistles, were what every man had an equal right to use as his own: Benedict's meaning

meaning appears to be this—"Before you VOL. II.
mock others for using these old ends, exa- PAGE 267.
mine your conscience, whether you are free
from that failing yourself, which you ridicule
in them." He had told him before, that his
own discourse was sometimes guarded with
fragments, which he considers as much of the
same nature with the *old ends* that Claudio
laughed at.

"And thus I cloth my naked villainy
"With old odd ends stolen forth of holy writ."

Richard the Third.

The fairest grant is the necessity.

268.

These words cannot imply the sense that Warburton contends for; but if we suppose that *grant* means concession, the sense is obvious, and that is no uncommon acceptance of that word.

In devising impossible slanders.

278.

Johnson's explanation appears to be right.—Ford says, in the Merry Wives of Windsor, that he shall search for Falstaff "*impossible places*." The word *impossible* is also used in a similar sense in Johnson's *Sejanus*, where Silius accuses Afer of

"Malicious, and manifold applying,
"Foul wresting, and impossible construction."

With such impossible conveyance.

282.

Impassable—The reading proposed by Warburton

VOL. II. burton will not answer here in the usual sense
 PAGE 282. of the word, and it cannot bear that which he wishes to give it, without confounding the ideas of passing and of parrying in fencing. Were there any authority for reading *importable*, it ought to be adopted, as it is used by the writers of this age, in the sense of *insufferable*, or rather of *insupportable*, both in prose and in verse.

Holinshed, in his account of the conference between Malcolm and Macduff, makes the former say:—

“ I should seek to deflower your maids and matrons in
 “ Such wise, that mine intemperance should be more
 “ *importable*
 “ Unto you, than the bloody tyranny of Macbeth
 “ now is.”

And Shakespeare, who, on many occasions, has adopted not only the incidents, but the language of Holinshed, makes Macduff say, in the scene which corresponds with this part of the chronicle:

“ This avarice
 “ Sticks deeper; grows with more pernicious root
 “ Than Summer-teeming lust; yet do not fear,
 “ Scotland hath foysons to fill up your will
 “ Of your mere own. All these are *portable*
 “ With other graces weighed.”

Yet after all, it is probable that *impossible* may have been what Shakespeare wrote, and be used in the sense of *incredible*, or *inconceivable*, both here and in the beginning of the scene, where Beatrice speaks of impossible slanders. This

This conjecture is confirmed by a passage VOL. II.
in Fletcher's Fair Maid of the Inn, where FO- PAGE 282.
robosco, describing Biancha's suitors, says,

“ Did you see how they prepare themselves; how
“ they stroke up their foretops; how they justle
“ for the looking-glass, to set their faces by it.—
“ (See they muster) you would look for some most
“ impossible antick.”

I would to God, some scholar would *conjure* her, for 283.
certainly, while she is here, a man may live as
quiet in hell as in a anctuary.

As Shakespeare always attributes to his
exorcists the power of raising spirits, he gives
his Conjuror, in this place, the power of lay-
ing them.

Hear, Margaret, term me Claudio. 291.

We should surely read *Borachio*, instead of
Claudio.—There could be no reason why
Margaret should call him Claudio; and that
would ill agree with what Borachio says in
the last act, where he declares that Margaret
knew not what she did when she spoke to
him.

Doth not the gentleman 303.
Deserve as full, as fortunate a bed,
As ever Beatrice shall couch upon.

Steevens says that a full bed means a rich
wife, but as I don't see how Beatrice could
well *couch upon* a rich wife, I should suppose
he is mistaken.—It is figuratively expressed,
but

VOL. II. but what Ursula means to say, is "that he is
PAGE 303. as deserving of happiness in the marriage
state as Beatrice herself."

In the last scene of *As You Like it*. Jacques
says to Orlando and Silvius,

"You to a love which your true faith doth merit

"You to a long and well deserved bed."

304. If low, an aglet very vilely cut.

The old reading is *agat*, which Steevens
thinks right:—he should not therefore have
adopted in the text the amendment of War-
burton, which is unnecessary and unsupport-
ed; for though there be no likeness between
a man and an agate, there may be a likeness
between a little man and the figure engraven
on an agate. The same comparison occurs in
the Second Part of Henry IV. where Falstaff
says, he was never manned with an agate till
now.

Steevens supposes that Shakespeare does
not allude to artificial engravings, but to the
spontaneous veinings of nature in the agate;
but this supposition cannot be right, it is
much more likely that he alludes to the work
of art. The word *cut*, is a proof of it; and
the word *vilely* puts it beyond all doubt: for
though we censure with freedom the works of
art, we view with admiration the productions
of nature, whatever they may be; and how-
ever uncouth, we never consider them as vile.

Or

Or in the shape of two countries at once; as a German, PAGE 309.

from the waist downwards all slops; and a Spaniard,
from the hip upward no doublet.

There can be no doubt but we should read *all* doublet, which corresponds with the actual dress of the old Spaniards. As the passage now stands, it is a negative description, which is in truth no description at all.

She shall be buried with her face upwards.

310.

I think we should read her *feet* upwards; *face*, for the reasons assigned by Johnson and Theobald, cannot be right, because she would then be buried like the rest of the world, and some distinction was evidently intended:—I prefer *feet* to *heels*, merely because it is nearer to the old reading.

SCENE III.—Mr. Steevens observes, and I believe justly, that Johnson intended to ridicule this scene in his Induction to Bartholomew Fair;—yet, in his Tale of a Tub, he makes his Wise Men of Finsbury speak just in the same style, and blunder in the same manner, without any such intention.

He eats his meat without grudging.

326.

Johnson considers this passage too literally; the meaning of it is, that Benedict is in love, and takes kindly to it.

Chid I for this at frugal nature's frame?

334.

I agree with Johnson, in rejecting Warburton's

VOL. II. ton's amendment; but it seems to me, that by
 PAGE 334. *frugal nature's frame*, Leonato alludes to the particular formation of himself, or of Hero's mother, rather than to the universal system of things. *Frame*, means here, *framing*, as it does where Benedict says of Don John, that

"His spirits toil in frame of villainies."

Thus Richard III. says of Prince Edward, that

"He was fram'd in the prodigality of nature."

And, in *All's Well that ends Well*, the King says to Bertram:

"Frank nature, rather curious than in haste,

"Hath well composed thee."

But Leonato, dissatisfied with his own frame, was wont to complain of the frugality of nature.

342. BEATRICE.—I am gone, tho' I am here.

I cannot approve of Steevens' explanation of these words, and believe Beatrice means to say, "I am gone, that is, I am lost to you, though I am here." In this sense Benedict takes them, and desires to be friends with her.

349. Cry, Hem!

This expression occurs in *As You Like It*, where Rosalind says:

"These

"These burs are in my heart."

PAGE 349.

And Celia replies:

"Hem them away."

A wise gentleman!

357.

I believe these words are used ironically; as the boys at Eton call a stupid fellow a genius. A wiseacre, means a dunce.

Don John, your brother incensed me to slander the
Lady Hero.

359.

That is, incited me.—The word is used in the same sense in Richard III. and in Henry VIII.

Have no man come over me! Why shall I keep below
stairs?

363.

The meaning of the first part of this sentence is sufficiently clear; but to make sense of the latter part, it seems to me to be absolutely necessary to adopt Theobald's amendment, and read *above* stairs, instead of below. If Johnson understood the passage, as it stands, I wish he had explained it.

I would not deny you; but by this good day, I yield
upon great persuasion.

372.

Theobald's objection to this passage is just, though his amendment is not;—there is no
reasoning

VOL. II. reasoning in it as it stands; it appears to me
PAGE 372. that we should read

" I will not deny you, but," &c.

which agrees with Benedict's manner of accepting her:

" Come, come, I will have you: but by this light, I
" take thee for pity."

LOVE'S LABOUR'S LOST.

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I SUSPECT that there is an error in the PAGE 278. title of this play, which I believe should be *Love's Labours Lost*.

Not to see ladies, study, fast, nor sleep.

There are few lines in Shakespeare of more difficult construction than this, yet the editors have not attempted to explain it, but have contented themselves with adopting an amendment which entirely destroys the sense; the amendment I mean is, the reading of *nor*, instead of *not*, before the word *sleep*. As the sentence now stands, with that amendment, the task which the King and his Companions have imposed upon themselves, is neither to see ladies, to study, to fast, *nor* to sleep, which certainly does not agree with their plan:—In order, therefore, to make any sense of the passage, we must restore the original text, and read “fast, *not* sleep; even then, the construction will be difficult, as Biron has strangely jumbled together the things they were to do, and those from which they had engaged to abstain, he was enjoined to study and to fast; but he was to abstain from sleep, and the company of ladies.

F

I thought,

VOL. II. I thought, at first, that it would be necessary therefore to transpose some of the words, and to read the line thus:

“ To study, not see ladies; fast, not sleep.”

But on further consideration I apprehend that the words as they stand, without Steevens' amendment, will express the meaning intended, if pointed thus:

“ Not to see ladies—study—fast—not sleep.”

Biron is recapitulating the several tasks imposed upon him, viz. not to see ladies, to study, to fast, and not to sleep; but Shakespeare, by a common poetical license, though in this passage injudiciously exercised, omits the article *to*, before the three last verbs, and from hence the obscurity arises.

The amendment suggested or adopted by Steevens cannot possibly be admitted; for though *nor* implies a negative, it is of a conjunctive nature, and creates a connection between the words *fast* and *sleep*, which must not be connected.

381. Proceeded well to stop all good proceeding.”

I don't suspect that Shakespeare had any academical term in contemplation when he wrote this line. *He has proceeded well*, means only, he has gone on well.

384. A man of complements.

Thus,

Thus, in *Romeo and Juliet*, Mercutio calls Tybalt, "the Captain of Complements." VOL. II. PAGE 384.

Lost in the world's debate. 386.

Warburton supposes, that by *the world's debate*, the King means the Crusades, which afforded such copious subjects for romances: and this interpretation is clearly preferable to that of Johnson. The King had not yet so weaned himself from the world, as to adopt the language of a Cloister.

This vessel of thy love's fury. 389.

We should read, *this vassal*, not *vessel*.

I may example my digression. 396.

Digression means merely *transgression*.

It is not for prisoners to be silent in their wards. 398.

I don't think it necessary to endeavour to find out any meaning in this passage, as it seems to have been intended that Costard should speak nonsense.

With a French brawl. 411.

From Marston's description of a French brawl, it seems to be what we now call a cotillon.

You are too swift. 413.

That is, "You are too hasty in saying that, you have not sufficiently considered it."

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PAGE 413.

No egma; no riddle; no l'envoy; no salve in *the male*, Sir.—O Sir, a plantain, &c.

This passage appears to me to be nonsense as it stands, incapable of explanation;—I have therefore no doubt but we should adopt the amendment proposed by Tyrwhitt, and read

414.

“ No salve in *them all*, Sir.”

Moth tells his Master, that *there was a Costard*, with a *broken shin*: and the Knight, supposing that Moth has some conceit in what he said, calls upon him to explain it.—Some riddle, says he, some enigma. Come—thy l'envoy,—begin. But Costard supposing that he was calling for these things, in order to apply them to his broken shin, says, he will not have them, as they were none of them salves, and begs for a plain plantain instead of them. This is clearly the meaning of Costard's speech, which provokes the illustrious Armado to laugh at the *inconsiderate*, *who takes salve for l'envoy*, and the word *l'envoy for a salve*.

But when Moth, who is an arch and sensible character, says, in reply to Armado:

“ Doth the wise think them other? Is not l'envoy
“ a salve?”

We must not suppose that this question is owing to his simplicity, but that he intended thereby either to lead the Knight on to the
subsequent

subsequent explanation of the word *l'envoy*, VOL. II. or to quibble in the manner stated in the PAGE 414. notes upon the English word *salve*, and the Latin *salvé*; a quibble which operates upon the eye, not the ear:—yet Steevens has shewn it was not a new one.

If this quibble was intended, which does not evidently appear to be the case, the only way that I account for it is this:

As the *l'envoy* was always in the concluding part of a play or a poem, it was probably in the *l'envoy* that the poet or reciter took leave of the audience, and that the word itself appears to be derived from the verb *envoyer*, to send away. Now the usual salutation amongst the Romans at parting, as well as meeting, was the word *salvé*. Moth, therefore, considers the *l'envoy* as a salutation or *salvé*, and then quibbling on this last word, asks if it be not a *salve*.

I do not offer this explanation with much confidence, but it is the only one that occurs to me.

Moth, follow,

MOTH.—Like the sequel, I.

417.

Moth alludes to the sequel of any story, which follows a preceding part, and was in the old story-books introduced in this manner:

“ Here followeth the sequel of such a story, or adventure.”

So

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So Hamlet says,

“ But is there no sequel at the heels of this mother’s
“ admonition.”

420. Than whom no mortal more magnificent.

Magnificent means here, glorying—boasting.

420. This Signior Junio’s Giant-dwarf Don Cupid.

Senior Junior bids fair to be the right reading, and is, in my mind, a much more ingenious conjecture than that of Upton, which Johnson extols. In the exaggeration of poetry we might call Cupid a Giant-dwarf, but how a giant-dwarf should be represented in painting, I cannot well conceive.

426. Here comes a member of the common-wealth.

The Princess calls Costard a member of the common-wealth, because she considers him as one of the attendants on the King and his associates in their new modelled society, and it was part of their original plan, that Costard and Armado should be members of it.

434. Ripe as a pome water who now hangeth, &c.

Steevens tells us, that pome-water was a species of apple, and I believe he is right.

In the first act of the Puritan, Pyeboard says to Nicholas:

“ The Captain loving you so dearly, aye as the pome-
“ water of his eye.”

Meaning

Meaning the pupil or apple of it, as it is vulgarly called. VOL. II.
PAGE 434.

I will something affect the letter. 439.

That is, I will practice alliteration.

JAC.—Aye, Sir, from one Monsieur Byron. 444.

Shakespeare forgot himself in this passage; —Jaquenetta knew nothing of Biron; and had said just before that the letter had been sent to her from Don Armatho, and given her by Costard.

Why then incision 450.
Will let it out in saucers.

It was the fashion amongst the young gallants of that age, to stab themselves in the arms or elsewhere, in order to drink their mistress's health, or write her name in their blood, as a proof of their passion.

Thus, in the Humorous Lieutenant, a gentleman gives the following description of him, when in love with the King.

“ —Thus he begins:
“ Thou light and life of creatures,
“ Angel-eyed King! vouchsafe at length thy favour,”
“ And so proceeds to incision.”

And Marochius, in the Merchant of Venice, says,

“ Let's make incision for your love,
“ To prove whose blood is reddest, his or mine.”

But

VOL. II. But the custom is more particularly de-
 PAGE 450. scribed in Johnson's *Cynthia's Revels*, where
 Phantaste, describing the different modes of
 making love, says,

“ A fourth with stabbing himself and drinking healths,
 “ or writing languishing letters in his blood.”

And in the *Palinode*, at the end of the
 play, *Amorphus* says,

“ From stabbing of arms, &c. Good Mercury deliver
 “ us!”

450. Her amber-hair, for foul, hath amber coted.

Steevens says, that to *cote* is to outstrip; if
 that be the acceptation of the word in this
 passage, *Dumain* pays but an ill compliment
 to his mistress, for his speech must mean,
 that her amber hair exceeded amber in foul-
 ness. But the word here intended, though
 misspelled, is *quoted*, which signifies *observed*
 or *regarded*, both here and in every place
 where it occurs in these plays, and the mean-
 ing is, that amber itself is regarded as foul,
 when compared with her hair. In the last
 act the word is used in the same sense, and
 was also misspelled, until it was corrected by
 the modern editors:

“ Our letters, Madam, shew'd much more than jest.

“ *LONG.*—So did our looks.

“ *Ros.*—We did not cote them so.”

453. To see a king transformed to a knot.

Gnat is undoubtedly the right reading, and
 is

is that, it seems, of the old copy; Biron is abusing the King for his sonnetting like a minstrel, and compares him to a gnat, which always sings as it flies. Besides the word *gnat* preserves the rhyme, which is here to be attended to.

With men-like men, of strange inconstancy.

454.

I agree with the editors in considering this passage as erroneous, but not in the amendment proposed; that which I should suggest is to read *moon-like*, instead of *men-like*, which is a more poetical expression, and nearer to the old reading than *vane-like*.

From women's eyes this doctrine I derive, &c.

461.

This and the two following lines are omitted by Warburton, not from inadvertency, but because they are repeated in a subsequent part of the speech, in the 465th page. There are also some other lines repeated in like manner; the 18th and 19th lines of the 461st page are transcripts of the 24th and 26th lines of the page preceding; but we are not to conclude from thence, that any of these lines ought to be struck out. Biron repeats the principal topicks of his argument, as preachers do their text, in order to recal the attention of the auditors to the subject of their discourse.

When the suspicious head of theft is stopp'd.

462.

Farmer's explanation of this passage is ill
imagined,

VOL. II. imagined, and destroys the beauty of it. The
 PAGE 462. thief is as watchful on his part as the person
 who fears to be robbed, and Biron poetically
 makes theft a person.

462. Other slow arts entirely *keep* the brain.

As we say, keep the house, or keep their
 bed.

462. For valour is not love a Hercules.

Theobald proposes to read *savour*, instead
 of *valour*; but he forgets that the word *sa-
 vour* does not signify the sense of smelling,
 but the flavour of the thing that is smelt or
 tasted: in order therefore to establish his
 amendment, it will be necessary for him to
 prove that Hercules was remarkable for a fra-
 grant smell, as historians report Alexander to
 have been, and the famous Lord Herbert tells
 you of himself.

465. Or for love's sake, a word that loves all men.

To say that *love* loves all men, or that love
 is a word that loves all men, appears to me to
 be absolute nonsense.—I cannot suggest an
 amendment with any degree of confidence;
 perhaps we should read

“ Or for love's sake, a word that *leads* all men.”

477. Ware pencils.

Johnson mistakes the meaning of this sen-
 tence; it is not a reproach, but a cautionary
 threat. Rosaline says that Biron had drawn
 her

her picture in his *letter*, and afterwards play- VOL. II.
ing on the word Letter, Catherine compares PAGE 477.
her to a text B. Rosaline, in reply, advises
her to beware of pencils, that is, of drawing
likenesses, lest she should retaliate; which she
afterwards does, by comparing her to a red
dominical letter, and calling her marks of the
small-pox oes.

St. Denis to St. Cupid.

479.

Johnson censures the Princess for invoking
with so much levity the patron of her coun-
try, to oppose his power to that of Cupid;
but that was not her intention, being deter-
mined to engage the King and his followers,
she gives for the word of battle St. Denis, as
the King, in the 466th page, when he was
determined to attack her, had given for his
word of battle St. Cupid:

“ St. Cupid then, and soldiers to the field.”

Spleen ridiculous.

480.

Is a ridiculous fit of laughter.

Till this madman shew'd thee.

492.

An error of the press; the word *mad* must
be struck out.

My Lady, (to the manner of these days)

494.

In courtesy gives undeserving praise.

To the manner of these days, means ac-
cording to the manner of the times.—*Gives*
undeserving

VOL. II. *undeserving praise*, means give praise to what
PAGE 494. does not deserve it.

501. Where zeal strives to content, and the contents
 Dies in the zeal of that which it presents.

This passage, as it stands, is unintelligible.—Johnson's amendment makes it grammatical, but does not make it sense. What does he mean by the contents which die in the zeal of him who presents them? the word *content*, when signifying an affection of the mind, has no plural. Perhaps we should read it thus:

“ Where zeal strives to content, and the content
“ Lies in the zeal of those which it present.”

A similar sentiment, and on a similar occasion, occurs in the *Midsummer's Night's Dream*, where Philostrate says of the play they were about to exhibit:

“ It is nothing,
“ Unless you can find sport in their intents,
“ Extremely stretch'd, and conn'd with cruel pain
“ To do you service.”

502. The whole world again
 Cannot prick out five such.

To prick out, means to choose out, or to mark as chosen. The word, in this sense, frequently occurs in the *Second Part of Henry IV.* where Falstaff receives his recruits from Justice Shallow:

“ Here's

“ Here’s Wart—shall I prick him, Sir John?

“ A woman’s tailor, Sir—shall I prick him?

“ Shadow will serve for Summer, prick him.”

I have seen the days of wrong through the little hole of
discretion. 511.

The passage is faulty; but Warburton has mistaken the meaning of it, and the place in which the error lies.

Armado means to say in his affected style, that “ he had discovered that he was wronged, and was determined to right himself as a soldier;” and this meaning will be clearly expressed if we read it thus, with a very slight alteration:—

“ I have seen the *day* of wrong, through the little hole
“ of discretion.”

The extreme parts of time extremely forms. 512.

Read *extreme part*;—the present reading is an error of the press.

The holy suit which fain it would convince. 513.

If Johnson was right with respect to the meaning of this passage, I should think that the words, as they now stand, would express it without the transposition which he purposes to make; place a comma after the word *it*, and *fain it would convince*, will signify the same as *fain would convince it*.—In reading, it is certain that a proper emphasis will supply the place of that transposition: but I believe that

VOL. II. that the words *which fain it would convince*,
PAGE 513. mean only what it would wish to succeed in
obtaining. To convince, is to overcome;
and to prevail in a suit which was strongly
denied, is a kind of conquest.

526. Warburton's Note.—“ For it is not to be
supposed, that these Children of Fancy, as
Shakespeare calls them; *insinuating thereby
that fancy hath its infancy as well as man-
hood*, could stop,” &c.

I cannot conceive how Shakespeare, by cal-
ling Armado the Child of Fancy, insinuates
that fancy hath its infancy as well as man-
hood; the shewing that a woman had a child
would be a strange way of proving her in her
infancy.—By calling Armado the Child of
Fancy, Shakespeare means only to describe
him as fantastical.

THE
MIDSUMMER NIGHT'S DREAM.

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PAGE 15.

EMPTYING our bosoms of our counsels swell'd.

I have no doubt but Theobald's amendment is right, as it both improves the sense and preserves the rhyme. Mr. Steevens says, that in some scenes in Richard II. there is a mixture of rhyme and blank verse, which is true; but there is no such mixture in this scene, which is all in rhyme, unless where it is interrupted by the errors in this passage. To support the present reading, he also quotes a line from Macbeth, in which he uses the phrase, *a stuffed mind*; but Steevens does not consider, that according to the old reading, for which he contends, it is the counsels that are swelled, and not the bosoms—Emptying our bosoms, of what? Why, of swelled counsels: this must be the construction, unless *of* counsels, means *with* counsels. Theobald reads counsels sweet.

To seek new friends, and strange companions.

15.

I should read with Theobald, in order to preserve the rhyme, *stranger companies*.

So, in Henry V. the Archbishop of Canterbury says of the King,

“ Since

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“ Since his addiction was to courses vain,
 “ His companies unlettered, rude and shallow.”

67.

That frights the maidens.

Read *fright*, instead of *frights*.

35.

The human mortals want their winter here.

It is surprising that Johnson, in his edition, should give us a long and tiresome note of Warburton's, proposing an absurd amendment, which no man of common sense could adopt; and take no notice whatsoever of that proposed by Hanmer, the reading of *winter-cheer*, which is evidently right, and removes every difficulty.

The allusion is to the pastimes and ceremonies usually practised in the midst of winter, as well by the Pagans in their Saturnalia, as by the Christians in their Christmas-holidays, in which religious rites were blended with amusements and hospitality.

38.

Hoary-headed frosts

Fall in the fresh lap of the crimson rose.

This thought is elegantly expressed by Goldsmith, in his Traveller:

“ And winter ling'ring, chills the lap of May.”

66.

Good Master Mustard-seed, I know your patience well.

Perhaps we should read,

“ I know you passing well.”

And

And light it at the fiery glow-worm's eyes.

Johnson reprobates Shakespeare for placing the light of the glow-worm in his eyes, unjustly, in my opinion; but as I have already endeavoured to vindicate our author from this rash censure, in a note on a passage in the 103^d page of the *Tempest*, I shall only observe in this place, that Johnson might have arraigned him, with equal propriety, for sending his fairies to light their tapers at the fire of the glow-worm, which, in *Hamlet*, he terms *uneffectual*.

“ The glow-worm shews the notion to be near,
“ And 'gins to pale his uneffectual fire.”

And at our stamp here o'er and o'er one falls.

69.

Steevens says, that the stamp of a fairy might have been efficacious, though not loud;—the nod of Jove was so.

But you must join in souls to mock me too.

75.

I think no alteration necessary, but to read *soul*, instead of *souls*.—To join in soul, is to agree in inclination.

Two of the first like coats in heraldry,
Due but to one, and crowned with one crest.

78.

These are, as Theobald observes, terms peculiar to heraldry, but that observation does not help to explain them:—every branch of a family is called a House, and none but the

VOL. III. first of the first house can bear the arms of
 PAGE 78. the family, without some distinction; *two of the first*, therefore, means two coats of the first house, which are properly due but to one.

95. Dance in Duke Theseus' house triumphantly,
 And bless it to all fair posterity.

Warburton reads *far*, but *fair posterity* is the right reading.

In the concluding song, where Oberon blesses the nuptial bed, part of his benediction is, that their posterity shall be fair:

“ And the blots of nature's hand
 “ Shall not in their issue stand;
 “ Never mole, harelip nor scar,
 “ Nor mark prodigious, such as are
 “ Despised in nativity,
 “ Shall upon their children be.”

101. I shall sing at her death.

I think Theobald's amendment, *after death*, happily imagined, and have no doubt but it is the right reading.

102. A paramour, God bless us! is a thing of nought.

Johnson tells us that Theobald changes this with great pomp to a thing of naught. Theobald might possibly have prefaced a very obvious amendment with too much pomposity, but the amendment is certainly right.—The ejaculation, *God bless us!* proves that Flute imagined he was saying a naughty word,

word, not merely speaking of a thing of VOL. III.
nought. PAGE 102.

That is, hot ice and wonderous strange snow. 107.

There being no antithesis between *strange* and *snow*, as there is between *hot* and *ice*, I believe we should read, “and wonderous *strong* snow.”

And what poor duty cannot do, 109.
Noble respect takes it in might, not merit.

If this passage is to stand as it is, the meaning appears to be this:—“And what poor duty would do but cannot accomplish, noble respect considers as it might have been, not as it is.”

He hath played on this prologue like a child on a 110.
Recorder, a sound but not in government.

Hamlet, speaking of a recorder, says,

“Govern these ventages with your fingers and thumb,
“give it breath with your mouth, and it will dis-
“course most elegant music.”

This explains the meaning of *government*, in this passage.

Then know that I as Snug the joiner am 116.
A lion fell, nor else no lion's dam.

The sense requires that we should read the lines thus:—

“Then know that I *one* Snug the joiner am,
“No lion fell, nor else a lion's dam.”

VOL. III. Which agrees with Bottom's advice, who de-
PAGE 116, sires him to say,

" If you think I am come hither as a lion, it were
" pity of my life: no, I am no such thing, I am
" Snug the joiner."

117. Well mous'd lion.

I believe this should be well *mouth'd* lion,
alluding either to his roaring, or to his tear-
ing with his mouth the mantle of Thisbe:

" Which lion vile with bloody mouth did stain."

125. Every fairy take his gate.

By *gate*, I believe is meant, the door of
each chamber.

122. And the wolf beholds the moon.

This expression is so weak and unpoetical,
that I have no doubt but *behovels* is the right
reading. So, in *As You Like It*, Rosalind
says,

" Pray you, no more of this; 'tis like the howling of
" Irish wolves against the moon."

MERCHANT OF VENICE.

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AND am I prest to serve you.

Read, *I am* prest.

But this reasoning is not in the fashion,
To chuse me a husband.

141.

I believe we should read,

“ This reasoning is not the fashion to chuse,” &c.

That is, not the way to chuse, &c.

Away, says the fiend, for the Heavens!

153.

As it is not likely that Shakespeare should make the Devil conjure Lancelot to do any thing for Heaven's sake, I have no doubt but this passage is corrupt, and that we ought to read,

“ Away, says the fiend, *for the haven.*”

By which Lancelot was to make his escape, if he was determined to run away.

I will try conclusions with him.

157.

This expression occurs in Massinger's Duke of Milan, where Graccho says,

“ This 'tis for a puny

“ In Policy's Protean School, to try conclusions

“ With one that hath commenced Doctor.”

I reason'd

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I reason'd with a Frenchman yesterday.

That is, I conversed with one.—The Italian *ragionaze* is used in the same sense.

180. Pick'd from the chaff and ruins of the times,
To be new varnished.

Steevens justly observes, that honour when pick'd from the chaff could not require to be new vanned; but honour, mixed with the chaff and ruins of the times, might require to be new varnished.

190. To pieze the time.

Surely *piece* the time, is more likely to have been the true reading;—the words which follow seem to prove that it is, “to piece the time;” in order to eke it out, and draw it out in length. Portia wished, by delay, to prolong the time, but not to make it pass heavily.

195. Fair Portia's counterfeit.

So Hamlet calls the pictures he shews his mother, “the counterfeit presentment of two brothers.”

195, Methinks it should have power to steal both his,
And leave itself unfurnish'd.

If this be the right reading, *unfurnished* must mean “unfurnished with a companion, or fellow.”

210. Oh, dear discretion, how his words are suited.

I cannot

I cannot think either that the word *suited* VOL. III.
is derived from the word *suite*, as Johnson PAGE 210.
supposes, as that I believe was introduced
into our language long since the time of
Shakespeare; or that Launcelot's words were
independent of meaning. Lorenzo expresses
his surprize that a fool should apply them so
properly.

So Jacques says to the Duke, in *As You
Like It*:—

“ I met a fool
“ That laid him down and bask'd him in the sun,
“ And rail'd on Lady Fortune in good terms,
“ In good *set* terms.”

That is, in words well suited.

I'll not answer that ;

213.

But say, it is my humour: is it answered!

Say, it is my humour, means “ suppose it
is my humour.”

For affections,

214.

Masters of passion, sway it to the mood
Of what it likes or loaths.

I find, from the various comments on this
passage, that the Quarto and the Folio agree
in reading *affection*, not *affections*—and
sways, not *sway*. If that be the case, there
appears to be no authority for the present
reading, which cannot be right, because it
is not sense.

Johnson, in his edition, reads it thus:—

“ For

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“ For affection

“ Master of passion, sways it,” &c.

Which differs from the old edition merely in a single letter; the reading *Master* in the singular, instead of *Masters*, and is, I believe, the true reading. By *affection*, is meant that involuntary and unaccountable disposition to, or aversion from, a particular object which Malone describes, and which is usually called *sympathy*, or considered as the effect of it.

216.

A woollen bagpipe.

There can be little doubt but *swol'n* bagpipe is the true reading:—I consider it as one of those amendments which carry conviction the moment they are suggested: and it is to be observed, that it is not by the sight of the bagpipe that the persons alluded to are affected, but by the sound, which can only be produced when the bag is swoln.

225.

I take this offer.

This offer is right.—Shylock specifies the offer he means, which is, “ to have the bond paid thrice.

228.

I am content, so he will let me have
The other half in use—to render it upon his death, &c.

Anthonio's offer is, “ that he will quit the fine for one-half of his fortune, provided that he will let him have it at interest during the Jew's life, to render it on his death to Lorenzo;”

renzo;"—that is the meaning of the words *to* VOL. III.
let me have in use. PAGE 228.

She would not hold out *enemy* for ever. 230.

An error of the press.——Read “hold out
enmity.”

The man that hath no music in himself, 236.
 Nor is not moved with concord of sweet sounds, &c.

Steevens censures this passage, as containing merely a capricious sentiment, neither pregnant with moral or physical truth, or poetically beautiful in an eminent degree; and this capricious sentiment of his own, he supports by some quotations from Lord Chesterfield's Letters, a book of slender authority indeed, where human nature is the subject in question: for though his Lordship possessed very splendid abilities, he was one of the most affected characters of the age, and the tendency of his precepts, from first to last, is to divest his pupil of every natural affection, and to render him merely an artificial man; but he failed in his purpose, the pupil being formed of those rugged materials which his precepts could neither embellish or pervert. There cannot be a stronger proof of his contempt of nature than this well-known fact, that he preferred the rhyming tragedies of Dryden, to the noblest productions of Shakespeare: and therefore had they happened to differ on this occasion, I should pay but little deference

VOL. III. deference to his Lordship's opinion in oppo-
PAGE 236. sition to that of our poet, whose principal, if not only study, was nature: but in truth their sentiments are not contradictory. In order to redeem him from Shakespeare's censure, it is not necessary that a man should, in the slightest degree, be a proficient in music, but merely that he should have a perception of harmony; and, on the other hand, Lord Chesterfield permits his pupil to go to an opera, and to hear music, if he likes it: what he warns him against is, the attempting to become a performer himself; and in that he judges wisely; for besides that connection with bad company which his Lordship mentions, it is also to be considered that the study of music is abstruse and difficult, and that to perform with excellence on any instrument whatsoever, requires an expence of time and application, sufficient to qualify a man of tolerable capacity, for professions that lead to honour and fortune: it is therefore highly imprudent for any young gentlemen, especially for such as depend upon themselves for their advancement in life, to waste that time in acquiring an useless, though elegant accomplishment, which, if properly employed, might enable them to shine at the bar, or in the senate.

So far I think Lord Chesterfield right; but I cannot agree with him in other parts of his letters, where he considers music as unworthy to

to be ranked amongst the liberal arts; and a taste for music as unbecoming a man of fashion.—To enter at large on a defence of this art, would exceed the compass of a note; I shall, therefore, content myself with observing, that the tendency of music to soften and humanize the soul, has been always acknowledged, not only by the poets of every age, but by legislators also; and that it is to what Shakespeare calls the concord of sweet sounds, that poetry itself owes its fascinating power.—But Steevens, not satisfied with reprobating the sentiment, has expressed the highest contempt for those who have hitherto applauded this celebrated passage, of which I must acknowledge myself to be one; for I think the language truly poetical, and the sentiment founded in truth and nature. I doubt indeed whether there be any human being that is totally insensible of the powers of harmony; but if there be any such, we may naturally suppose, that the same sluggish motion of the blood, the same rigid texture of nerves, the same hardened construction of body or mind, from whatever cause it may proceed, that makes them incapable of harmony, may also render them unsusceptible of the finer feelings of humanity, and of course more fit, than the rest of mankind, for rapine, premeditated murder, and such horrid crimes as require in the perpetrators a certain degree of hardness and insensibility.

You

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You should have been *respective*, and have kept it.

Steevens says, *respective* means *respectful*.
—I think it rather means *regardful*.

245. This is the mending of highway.

Read *highways*.—An error of the press.

AS YOU LIKE IT.

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AS I remember Adam, it was upon this fashion be- PAGE 263.
queathed me, &c.

There can be no doubt concerning the meaning of this passage, but I think the construction of it not quite so easy as Johnson seems to suppose it; for let him insert the nominative case, *my father*, in what part of the sentence he pleases, yet still there will be no relative to it. Some amendment, therefore, appears to be necessary, but there is one much nearer to the old reading than that proposed by Warburton, which will answer the purpose; I mean the inserting of the word *he* before *bequeathed*.

Adam is supposed to have asked Orlando, in what manner his father had provided for him. Orlando replies:

“ As I remember Adam, it was upon this fashion, he
“ bequeathed me, by will, but a poor thousand
“ crowns, and charged my brother,” &c.

Or rather stays me here at home unkept; for call you 264.
that keeping for a man of my birth, which differs not
from the stalling of an ox.

Warburton reads *sties*, instead of *stays*,
which Johnson and Steevens seem to approve
of;

VOL. III. of; but if *sties* had been the original reading,
PAGE 264. the subsequent comparison would have been
taken from hogs, not from oxen.

266. And be nought the while.

Malone says that *nought* (meaning nothing) was formerly spelled with an *a*, *naught*; which is clearly the manner in which it ought still to be spelled, as the word *aught*, (any thing) from whence it is derived, is spelled so.

A similar expression occurs in Bartholomew Fair, where Ursula says to Mooncalf:—

“Leave the bottle behind you, and be curs’d a while.”

Which seems to confirm Warburton’s explanation.

274. That was laid on with a trowel.

To lay on with a trowel is, to do any thing strongly, and without delicacy. If a man flatters grossly, it is a common expression to say, that he lays it on with a trowel. I have heard the same expression applied to a lady’s painting, as it is in this passage to ridicule.

276. But is there any else longs to see this broken music in his side?

This probably alludes to the pipe of Pan, which consisting of reeds of unequal length, and gradually lessening, bore some resemblance to the ribs of a man.

With

With bills on their necks.

I don't think that by *bill* is meant either an instrument of war, or one of law, but merely a label or advertisement—as we say a play-bill, a hand-bill; unless Farmer's ingenious amendment be admitted, and these words become part of Le Beau's speech, in which case the word *bill* would be used by him to denote a weapon, and by Rosalind perverted to mean a label.

I beseech you, punish me not with your hard thoughts, 278.
wherein I confess myself guilty to deny so fair ladies
any thing.

As the word *wherein* must always refer to something preceding, I have no doubt but there is an error in this passage, and that we ought to read *herein*, instead of *wherein*: the hard thoughts that he complains of, are the apprehensions expressed by the ladies of his not being able to contend with the wrestler. He beseeches that they will not punish him with them; and then adds, “Herein I confess me much guilty to deny so fair and excellent ladies any thing, but let your fair eyes and gentle wishes go with me to my trial.”

You mean to mock me after; you should not have 279.
have mock'd me before.

I believe we should read,

“If you mean to mock me after, you should not mock
“me before.”

Is

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PAGE 281.

Is but a quintaine, a poor lifeless block.

Mr. Guthrie's observation on this passage is just.—For a more particular description of a *quintaine*, see a Note on a passage in Johnson's *Underwoods*, vol. VII. page 55.

287.

Curtle-axe.

Now called a *cutlass*.

292.

Send to his brother.

I believe we should read *brother's*.

For when the Duke says in the following words:—"Fetch that gallant hither," he certainly means Orlando.

294.

This is no place, this house is but a butchery.

Steevens's explanation of this passage is too refined. Adam means merely to say,

"This is no place for you."

298.

I took cods, &c.

I believe the allusion of the Clown is not quite so innocent as Johnson supposes.

310.

His acts being seven ages.

It should seem from the notes that the old reading was,

"His acts being seven *labours*."

If that was the old reading, I see no reason for changing it.

Such

Such a one is a natural philosopher.

The Clown calls Corin a natural Philosopher, because he reasons from his observations on nature.

God make incision in thee; thou art raw.

318.

I believe that Steevens has explained this passage justly, and am certain that Warburton has entirely mistaken the meaning of that which he has quoted from the Humorous Lieutenant; which plainly alludes to the practice of the young gallants of the time, who used to cut themselves in such a manner as to make the blood flow, in order to shew their passion for their mistresses, by drinking their healths, or writing verses to them in their blood.—For a more full explanation of this custom, see a note on the 450th page of the second volume, in Love's Labour's Lost.

Not so; but I answer you right painted cloth: from whence you have studied your questions. 328.

The sense evidently requires that we should read, *your* painted cloth, instead of *you*, and then the meaning will be obvious.

So, in Troilus and Cressida, Pindarus says,

“ Good traders in the flesh, set this down in your painted
“ cloth.”

So, in the Knight of the Burning Pestle, the Citizen's wife says,

H

“ Now,

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PAGE 328.

“ Now, sweet lamb, what story is that painted upon the
“ cloth?”

332.

An unquestionable spirit.

Johnson says that this means a spirit not inquisitive: it might more naturally mean, a spirit that hated to be questioned; but Mr. Chamier is right in supposing that it means a spirit averse to conversation.

So, in the 48th page, Demetrius says to Hellen,

“ I will not stay your question.”

And in the Merchant of Venice, Anthonio says,

“ I pray you think you question with a Jew.”

In the very next scene Rosalind says,

“ I met the Duke yesterday, and had much question
“ with him.”

And in the last scene, Jacques de Bois says, that

“ The Duke was converted after some question with a
“ religious man.”

In all which places *question* means discourse or conversation.

336.

And what they swear in poetry, may be said as lovers they do fein.

I should read,

“ It may be said, as lovers they do feign.”

I am

I am not a slut, though thank Heaven I am foul.

I think that by *foul*, Audrey means not fair, or what we call *homely*. Audrey is neither coy or ill-humoured; but she thanks God for her homeliness, as it rendered her less exposed to temptation.

So, in the next scene but one, Rosalind says to Phebe:

“Foul is most foul, being foul to be a scoffer.”

But wind away.

339.

I can't think it necessary to read *wend*, instead of *wind*.—All paths are winding, and we may suppose that the Clown points to one, when he says these words.

As concave as a covered goblet.

339.

Warburton asks, Why a covered goblet?—and answers, Because a goblet is never covered but when empty. If that be the case, the cover is of little use, for when it is empty, it may as well be uncovered.—But it is the idea of hollowness, not that of emptiness, that Shakespeare wishes to convey, and a goblet is more completely hollow when covered, than when it is not.

Than he that dies and lives by bloody days.

344.

If this be the right reading, Musgrave's is the most natural explanation of it.—Perhaps we might read,

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“Than he that daily lives by bloody drops.”

But I don't think any amendment necessary.

348. ROSALIND.—(Aside). He's fallen in love with her foulness, &c. and if it be so, as fast as she answers thee with frowning looks, I'll sauce her with bitter words.

If Silvius is not to hear the beginning of this speech, it is impossible for him to understand the latter part; the first part, therefore, is not to be said aside, according to the marginal direction, but to be spoken aloud, and is in fact addressed to Silvius, though worded in the third person.

354. And the foolish chroniclers of the age, found it was Hero of Sestos.

Sir Thomas Hanmer for *chroniclers*, reads *coroners*, and I am surprised that this just and ingenious amendment should not be adopted as soon as suggested;—the allusion is evidently to a coroner's inquest, which Rosalind supposes to have sat upon the body of Leander, who was drowned in crossing the Hellespont, and that their verdict was, that Hero of Sestos was the cause of his death. The word *found*, is the legal term on such occasions; we say, that a jury found it lunacy, or found it man-slaughter, and the verdict is called, the finding of the jury.

361. Phebe did write it.

ROSALIND.—Come, come, you are a fool, &c.

I saw

I saw her hand; she has a leathren hand,
A freestone coloured hand, &c.

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PAGE 361.

As this passage now stands, the metre of the first line is imperfect, and the sense of the whole; for why should Rosalind dwell so much upon Phebe's hands, unless Silvius had said something about them.—I have no doubt but the line originally ran thus:—

“ Phebe did write it, with her own fair hand.”

And then Rosalind's reply will naturally follow.

Clubs cannot part them.

371.

Johnson says that this is an allusion to the way of parting dogs in wrath; but there is no such allusion intended. The calling out *for clubs*, that is, for *constables* or *assistants*, was the usual way of proceeding in antient times, in order to put an end to an affray.

So, in the First Part of Henry VI., when the Mayor of London is endeavouring to put a stop to the combat between the partisans of Gloucester and Winchester, he says,

“ I'll call for clubs, if you will not away.”

And in Henry VIII. the Porter says,

“ I missed the meteor once, and hit that woman, who
“ cried out Clubs, where I might see from far forty
“ truncheoneers draw to her succour.”

As those that fear they hope, and hope they fear.

376.

It seems to be agreed by all the commentators

VOL. III. tors that this line is nonsense as it stands; the
 PAGE 376. question is, how to amend it, and I believe there is no attentive reader that can be satisfied with the amendments proposed by Warburton, Johnson, Steevens or Musgrave. —I have little doubt but it should run thus:—

“ As those who fearing hope, and hoping fear.”

This strongly expresses the state of mind which Orlando was in at that time; and if the words *fearing* and *hoping*, were contracted in the original copy, and written thus:—*fear^g*,—*hop^g*, (a practice not unusual even at this day,) the *g* might easily have been mistaken for *y^e*, a common abbreviation of *they*.

376.

Yet the note was very untuneable.

PAGE.—You are deceived, Sir, we kept time;
 we lost not our time.

This reply of the Page's proves to me, beyond any possibility of doubt, that we ought to read *untimeable*, instead of *untuneable*, notwithstanding Johnson rejects the amendment as unnecessary.

A mistake of a similar nature occurs in the Twelfth Night.

380.

According to the fool's bolt, and such dulcet diseases.

The proverb alluded to, is, “ The fool's bolt is soon shot.”

For *diseases*, we should probably read
phrases,

phrases, unless we suppose that Shakespeare VOL. III. intended that the Clown should blunder; PAGE 380. and Touchstone is not one of his blundering Clowns.

Thou offerest fairly to thy brother's wedding. 383.

We should read *brothers' wedding*, as they were both to be married.

What a case am I in then, that am neither a good 387.
epilogue, nor can insinuate with you in the behalf of a good play?

Johnson mistakes the meaning of this passage: Rosalind says, that good plays need no epilogue; yet even good plays do prove the better for a good one. What a case then was she in, who had neither presented them with a good play, nor had a good epilogue to prejudice them in favour of a bad one.

TAMING OF THE SHREW.

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I'LL pheese you.

Whatever the derivation of this word may be, it is still a common vulgar expression. To *pheese* a man, is to beat him; to give him a *pheese*, is to give him a knock. This is evidently the sense in which it is used by Love-wit, in the Alchemist; and by Ajax, in Troilus and Cressida. In the two other passages quoted by Steevens, it may possibly admit of a different interpretation.

In the Chances, Antonio says of Don John,

“ I felt him in my small guts; I am sure he has
“ fees'd me.”

399.

Go by Jeronimo.

In the old editors, as Theobald informs us, it is

“ Go by S. Jeronimo.”

And he supposes, that by the S. prefixed to the name, the editors intended to make a Saint of him:—but I believe that the true reading is,

“ Go by says Jeronimo.”

And

And that the S. was the beginning of the word *says*, which, by mistake, the printers did not complete. The quotation from the old play proves that it is Hieronymo himself that says, *Go by*.

Do this, and do it kindly.

402.

Kindly, means naturally.

I think it was Soto, that your honour means,

404.

Theobald considers this as a compliment to Beaumont and Fletcher.—But the Soto, in *Women pleased*, as Mr. Tyrwhitt justly observes, does not woo any gentlewoman: and even if that were the character alluded to, the compliment would be to the person who played the part, not to the author.

Who for twice seven years had esteemed him.

407.

This is an error of the press.—We should read *himself*, instead of *him*.

Virtue and that part of philosophy

Will I apply; that treats of happiness.

417.

The word *ply* is afterwards used in this scene, and in the same manner, by Tranio:

“ For who shall bear your part, &c.

“ Keep house, and ply his book?”

GREMIO.—Their love is not so great, Hortentio, but we may blow our nails together, and fast it fairly out.

420.

I cannot conceive whose love Gremio can mean by the words *their love*, as they had been

VOL. III. been talking of no love but that which they
PAGE 420. themselves felt for Bianca; we must therefore
read *our* love, instead of *their*.

422. If love has touch'd you, nought remains but so
Redime te captum quam queas minimo.

Warburton proposes to read, "If love has
toyl'd you;" but that is surely unnecessary, as
the meaning of "touch'd you," is precisely
the same. It is a common expression at this
day to say, when a bailiff has arrested a man,
that he has touch'd him on the shoulder.—
Therefore *touch'd* is as good a translation of
captus, as *toyl'd* would be.

Thus, in *As You Like It*, Rosalind says to
Orlando:

"Cupid hath *clap't* him on the shoulder, but
"I warrant him heart whole."

In the *Comedy of Errors*, Dromio calls the
officer who arrested Antipholis,

"A should in clopper."

425. Has any one rebused you?

Grumio says *rebused*, instead of *abused*; as
he afterwards says *ropetricks*, instead of *rhe-
toricks*: and in some other places he is made
to blunder in like manner.—He is, indeed,
the Clown of this play.

426. Nay, it is no matter, what he leges in Latin.

Tyrwhitt's amendment and explanation of
this

this passage is evidently right.—Mr. Stee- VOL. III.
vens appears to be a little absent when he PAGE 426.
wrote his note on it; he forgot that Italian
was Grumio's native language, and that
therefore he could not possibly mistake it
for Latin.

He'll rail in his ropetricks.

431.

I have no doubt but Shakespeare intended
that Grumio should blunder, and use the
word *ropetricks* for *rhetoricks*, as in a former
passage he made him say *rebused*, instead of
abused.

The following words,

“ He will throw a figure in her face,”

confirms this supposition.

Yet I have fac'd it with a card of ten.

457.

Steevens, in his note on this passage, has
proved clearly, that what are now called
Court-cards, were formerly called Coat-cards,
but he has not proved that they were not
called Court-cards also.—A name it was
natural to give to three such courtly per-
sonages as the King, the Queen, and the
Yeoman of Guards, which the Knave is sup-
posed to represent.

When will the fool come again?

458.

By the *fool*, Sly might mean Grumio, who
blunders, plays upon words, and is buffeted
by his master; and is indeed in the style of
the

VOL. III. the fool in the old comedies, though not
PAGE 458. called so in the drama.

463. Unto a mad-brain rudelesly, full of spleen.

So, in the First Part of Henry IV.

“ A hair-brain’d hotspur govern’d by a spleen.”

483. Soud!—Soud!—Soud!

These words seem merely intended to denote the humming of a tune, or some kind of ejaculation, for which it is not necessary to find out a meaning.

489. And charm his chattering tongue.

Lucentio had said before, in this play,

“ When Biondello comes to wait on thee;

“ But I will charm him first to keep his tongue.”

And, in the Yorkshire Tragedy, when the Husband murders the Child’s-maid, he says,

“ The surest way to charm a woman’s tongue

“ Is, break her neck.”

490. But at last espied
An antient angel, coming down the hill,
Will serve the turn.

It is evident that *angel* cannot be the right reading; and I should therefore suppose, with Theobald and Hanmer, that we should read *enghle*. In the induction to Johnson’s Cynthia’s Revels, this word seems to be used to express a performer:—

3^d. CHILD.—“ Where’s your author?

2^d. CHILD.—“ Not this way, I assure you, we are not
 “ so officiously befriended by him, as to have his
 “ presence to prompt us, &c. and swear for every
 “ venial trespass we commit, as some authors would,
 “ if they had such fine *enghles* as we.”

And think it not the worst of all your fortunes,
 That you are like to Sir Vincentio.

492.

In the 470th page Grumio gives Lucentio
 the same appellation of *Sir*:—

“ I’ll tell you, Sir Lucentio, when the Priest should ask,
 “ if Katherine should be his wife.”

I suppose that in both places *Sir* is used
 as a contraction of Signior.

Sir, pardon me in what I have to say.

505.

Read *to* say.

ALL'S WELL THAT ENDS WELL.

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PAGE 6.

HER dispositions she inherits, which makes fair gifts fairer.

We should read *disposition* in the singular number.

7. I do affect a sorrow indeed, but I have it too.

The sorrow that Hellen affected was for her father; that which she really felt was for Bertram's departure. This line should be particularly attended to, as it tends to explain some subsequent passages which have hitherto been misunderstood.

8. LAFEU.—Farewell, pretty lady, you must hold the credit of your father.

HELLEN.—Oh, were that all! I think not on my father.

This passage has been passed over in silence by all the commentators, yet it is evidently defective. The only meaning that the speech of Lafeu will bear, as it now stands, is this:—that Helena, who was a young girl, ought to keep up the credit which her father had established, who was the best physician of the age; and she by her answer, *Oh, were that all!* seems to admit that it would be no difficult matter for her to do so. The absurdity of
of

of this is evident, and the words will admit VOL. IV.
 of no other interpretation: some alteration, PAGE 8.
 therefore, is necessary; and that which I propose is, to read *uphold*, instead of *must hold*, and then the meaning will be this:—"Lafeu, observing that Helena had shed a torrent of tears, which he and the Countess both ascribe to her grief for her father, says, that she upholds the credit of her father, on this principle, that the surest proof that can be given of the merit of a person deceased, are the lamentations of those who survive him; but Helena, who knows her own heart, wishes that she had no other cause of grief, except the loss of her father, whom she thinks no more of."

And these great tears grace his remembrance more than
 those I shed for him. 9.

Johnson supposes that, by *these great tears*, Helena means the tears which the King and the Countess shed for her father, but it does not appear that either of those great persons had shed tears for him, though they spoke of him with regret. By *these great tears*, Helena does not mean the tears of great people, but the big and copious tears she then shed herself, which were caused in reality by Bertram's departure, though attributed by Lafeu and the Countess, to the loss of her father; and from this misapprehension of their's, graced his remembrance more than those she actually shed for him. What she calls *gracing his remembrance*, is what Lafeu had

VOL. IV. had styled before, *upholding his credit*, the
 PAGE 9. two passages tending to explain each other.
 —It is scarcely necessary to make this grammatical observation—that if Helena had alluded to any tears supposed to have been shed by the King, she would have said *those tears*, not *these*, as the latter pronoun must necessarily refer to something present at the time.

10. You have some stain of soldier in you.

I think, with Johnson, that the only meaning of this expression is, that he was somewhat of a soldier; and that it does not allude to any part of his dress. Though a red coat is now the mark of a soldier, in the British service, it was not so in the days of Shakespeare, when we had no standing army, and the use of armour still prevailed:—the principal part of the French military are clothed in white at this day.

13. Marry, yet it is a withered pear.

I think, with Hanmer, that we should read *yes*, instead of *yet*; it makes Parolles' speech run more naturally.

13. Will you any thing with it?
 HEL.—Not my virginity yet,
 There shall your master have a thousand loves, &c.

The first line of this speech of Hellen's may either refer to that part of Parolles' speech, in which he says, "that virginity is a withered pear;"

pear; to which she replies, "that her virginity was not yet reduced to that deplorable state;" or it may be intended as an answer to the last words of his speech: in which case it will be necessary to amend them, by reading rather, *Will you any thing with us*, or any thing with *me*?—that is, "Will you send any thing to the court with me?" To which she answers, "Not my virginity yet." The word *there*, in the next line of her speech, which evidently, in my apprehension, refers to the court, makes me rather incline to the latter explanation.

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*There shall your master have a thousand loves,
A mother, and a mistress, and a friend,
A phenix, captain, and an enemy, &c.*

69.

This speech seems at first view to be absolute nonsense, but it will appear to have some degree of meaning, if we suppose the word *captain*, which is the only one that has not an article prefixed to it, to be addressed to Parolles, all the other expressions being such as might possibly be applied by lovers to their mistresses.—In Johnson's *Cynthia's Revels*, we find that certain ridiculous nicknames, such fond adoptious Christendoms, as Helena mentions, were much in vogue amongst the male and female coxcombs of the time: thus Hedon calls Philautia his Honour, she calls him her Ambition.—And in *Every Man out of his Humour*, Sogliardo calls Shift his Resolution, whilst Shift calls him his Countenance.

VOL. IV. nance.—So, in Wit at several Weapons,
PAGE 13. Mirabel says to Cunningham:

“Farewell, Performance, I shall be bold to call you so.”

To which he replies:

“Do, sweet Confidence.”

In this very scene, Parolles calls Helena, Queen; and she calls him Monarch. It is to this fashion that Helena alludes in this speech, which, without attending to it, would be totally unintelligible.

Steevens has formed a whimsical idea of this passage; he seems to think that Helena, by this long rhapsody, means merely to say, that she shall prove every thing to Bertram, and that he shall find the gratification of his most romantic wishes in the enjoyment of her virginity; for, according to his construction, *her virginity* are the only words to which *there* can possibly refer; but according to my apprehension, the word *there* refers to the Court, to which Bertram and Parolles are about to go:—*There*, she says, Bertram shall have a thousand loves; and *learn* (being, as she afterwards says, a learned place), a world of fond adoptious Christendoms, many of which she enumerates in her speech.

So, in Johnson's Cynthia's Revels, Amorphus, in his instructions to Asotus, concerning the manner of accosting his mistress, says,

“Marry,

“Marry, you shall say,—Dear *Beauty*, or sweet *Honour*,
 “or by what other *title* you shall please to remember
 “*her*;—methinks you are melancholy.”

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But the composition that your valour and fear makes in
 you, is a virtue of a good wing; and I like the wear
 well. 15.

The meaning of this passage appears to be this:—“If your valour will suffer you to go backward for advantage, and your fear for the same reason will make you run away, the composition that your valour and fear make in you, must be a virtue that will fly far and swiftly.”——A bird of a good wing, is a bird of swift and strong flight.

Though the latter part of this sentence is sense as it stands, I cannot help thinking that there is an error in it, and that we ought to read, “And *is* like *to* wear well,” instead of “I like the wear well,”

The mightiest space in fortune, nature brings
 To join like likes, and kiss like native things.

17.

Johnson's amendment makes sense of this passage, but he takes great liberties with the text: and *mightiest space in fortune*, which he retains, is a very uncouth expression.—I should propose an amendment much nearer to the old reading, and which expresses more naturally what Helena evidently meant to say:

“The mighty, and base in fortune, nature brings
 “To join like likes, and kiss like native things.”

VOL. IV. This reading is so clear that it requires no
PAGE 17. explanation.

Thus Timon, speaking of gold, says,

“Thou visible God!

“Thou solderest close, impossibilities,

“And mak’st them kiss.”

Native things, are things formed by nature
for each other.

21. Making them proud of his humility.

That is, giving them a better opinion of
their own importance, by his condescending
manner of behaving to them.

22. So in approof lives not his epitaph,
As in your royal speech.

There can be no doubt but the word *ap-
proof* is frequently used in the sense of *appro-
bation*, but that is not always the case; and
in this place it signifies *proof* or *confirmation*.

The meaning of the passage appears to be
this:—“The truth of his epitaph is in no way
so fully proved, as by your royal speech.” It
is needless to remark, that epitaphs generally
contain the character and praises of the de-
ceased. *Approof* is used in the same sense by
Bertram, in the second act:

LAFEU.—“But I hope your Lordship thinks him not a
“soldier.

BERTRAM.—“Yes, my Lord, and of very valiant ap-
“proof.”

You

You lack not folly to commit them, and have ability enough to make such knaveries your own. PAGE 24.

It appears to me that the accusative *them* refers not to *complaints*, but to *knaveries*, and the natural sense of the passage seems to be this:—"You have folly enough to desire to commit these knaveries, and ability enough to accomplish them."

I speak the truth the next way."

26.

Warburton says that this means, "I speak the truth directly;" in which I think him right. But when he adds, that inspired persons do so, he surely forgets that the ambiguity of oracles was proverbial, nor is that of inspired writers less obscure.

Or were you both our mothers,
I care no more for than I do for Heaven,
So I was not his sister.

32.

Farmer has hit upon the true sense of this passage, but I think that the words, as they now stand, cannot possibly express it, not even by the most forced construction.

If we read, "I care *w^d* more for," instead of "care *no* more for," the sense would be evident, and the deviation but trifling from the old reading; but I think the better amendment would be to read,

"I *crave would* more for than I do for Heaven."

Yet

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Yet in this captious and intenable sieve.

Captious, means *deceitful*.

37. Farewell, young Lords, &c. and you, my Lords, farewell,
Share the advice betwixt you, if both gain all,
The gift doth stretch itself, as 'tis received,
And is enough for both.

Tyrwhitt's amendment, the reading *Lord*, instead of *Lords*, is clearly right; advice is the only thing that may be shared between two, and yet both may gain all.

38. Let higher Italy, &c.

In confirmation of Johnson's opinion, that *higher* relates to situation, not to dignity, we find in the 107th page that one of the Lords says,

"What will Count Roussillon do then?

"Will he travel *higher*, or return again to France?"

40. I grow to you, and our parting is a tortur'd body.

As they grew together, the tearing them asunder was torturing a body. Johnson's amendment is unnecessary.

43. Her years, &c. hath amaz'd me more
Than I dare blame my weakness.

Steevens' explanation is more perplexed than the passage it explains. I cannot well comprehend how a man's acknowledgment of his weakness should be considered as confidence.

fidence. Lafeu's meaning appears to me to be this:—"That the amazement she excited in him was so great, that he could not impute it merely to his own weakness, but to the wonderful qualities of the object that occasioned it." VOL. IV. PAGE 43.

That labouring art can never answer nature from her inaidable estate. 44.

This passage has been overlooked by all the editors, yet it is certainly corrupt. To *answer nature from her inaidable estate*, is neither sense or English.—I have no doubt but we should read

"That labouring art can never *ransom* nature from her
" inaidable estate."

My maiden's name 46.
Sear'd otherwise; no worse, if worst extended
With vilest tortures, let my life be ended.

This passage is evidently erroneous, and none of the amendments proposed appear satisfactory, even to those who offer them: I shall, therefore, hazard a conjecture also, and read it thus:

"My maiden's name
" Fear'd o' the wise; no worse, if worst extended
" With vilest tortures let my life be ended."

This differs but little from the former reading, and the sense is so clear as scarcely to require explanation. *Wisdom*, when applied in women, is frequently used to express chastity; and *folly*, the want of it.

So

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So Othello says of Desdemona,

“ She turn’d to folly, and she was a whore.”

Fear’d o’ the wise, therefore, means dreaded and shunned, by the chaste part of the sex.— The meaning of the latter part of the sentence is this:—“ Let my life be ended with the vilest tortures, which, if even extended to the worst, would not be more dreadful to me, than such shame and disgrace.

48. That happiness and prime.

I believe we should read, “ That happiness *in* prime;” that is, in the highest perfection.

49. Any branch or image of thy state.

That is, any princes of the blood, or any person in high station, to whom the King delegated part of his power. Were we to coin the word *impage*, it would mean nothing but the art of grafting.

50. As Tib’s rush for Tom’s fore-finger.

Hawkins thinks that we should read “ Tom’s rush for Tib’s fore-finger;” but that is unnecessary. It was the practice in former times for the woman to give the man a ring, as well as for the man to give her one.

So, in the last scene of Twelfth Night, the Priest, giving an account of Olivia’s marriage, says, it was

“ Attested by the holy close of lips,
“ Strengthen’d by enterchangement of your rings.”

To

To each of you a fair and virtuous mistress
Fall! when love please—marry, to each but one.

Tyrwhitt's observations on this passage are not conceived with his usual sagacity:—he mistakes the import of the words *but one*, which do not mean *one only*, but *except one*.

Helena wishes a fair and virtuous mistress to each of the young Lords who were present, one only excepted; and the person excepted is Bertram, whose mistress she hoped she herself should be; and she makes the exception out of modesty:—for otherwise, the description of a fair and virtuous mistress would have extended to herself.

Good alone,
Is good, without a name; vileness is so.

61.

Steevens' last interpretation of this passage is very near being right:—but I think it should be pointed thus:—

“ Good alone
“ Is good;—without a name, vileness is so.”

Meaning that good is good without any addition, and vileness would still be vileness, though we had no such name to distinguish it by.

A similar expression occurs in Macbeth:

“ Tho' all things foul would wear the brows of grace,
“ Yet grace must still be so.”

That

VOL. IV. That is, grace would still be grace, as vile-
PAGE 61. ness would still be vileness.

63. Whose ceremony
Shall seem expedient on the new-born brief,
And be performed to night; the solemn feast,
Shall more attend upon the coming space,
Expecting absent friends.

The whole speech is unnaturally expressed; yet I think it intelligible as it stands, and should therefore reject Johnson's amendment and explanation.

The word *brief* does not here denote either a contract or a license, but is an adjective, and means *short* or *contracted*: and the words *on the new-born*, signify *for the present*, in opposition to *upon the coming space*, which means *hereafter*.——The sense of the whole passage seems to be this:—"The King and Fortune smile on this contract; the ceremony of which it seems expedient to abridge for the present; the solemn feast shall be performed at a future time, when we shall be able to assemble the absent friends."

65. For doing I am past, as I will by thee, in what manner
age will give me leave.

The conceit in this passage is, as Johnson observes, very thin indeed; but he is mistaken in his interpretation of it. Lafeu means to say, "For doing I am past, as I will *pass* by thee in what motion age will permit." Lafeu says, that he will *pass* by Parolles, not that
he

he will be *be passed* by him; and Lafeu is VOL. IV.
actually the person who goes out. PAGE 65.

Whose want, and whose delay is strew'd with sweets 70.
Which they distil, now in the curbed time
To make the coming hour o'erflow with joy.

Johnson seems not to have understood this passage.——The meaning of which is merely this:—"That the delays of the joys, and the expectation of them, would make them more delightful when they come." The *curbed time*, means the time of restraint. *Whose want*, means the want of *which*.

So, in the Two Noble Kinsmen, Theseus says,

"A day or two; let us look sadly; *in whose* end, the
"visages of bridegrooms we'll put on."

If thou engrossest all the griefs are thine, 78.
Thou robb'st me of my moiety.

We should certainly read, "all the griefs
as thine," instead of "*are* thine."

I will presently pen down my dilemmas. 91.

I think that by penning down his dilemmas, Parolles means, that he will pen down his plans on the one side, and the probable obstructions he was to meet with on the other.

Not daring the reports of my tongue. 97.
LORD. — This is the first truth that ever *thine own*
tongue was guilty of.

This

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PAGE 97.

This answer of the Lord's induces me to think that, instead of *my tongue*, in Parolles' speech, we should read

"The reports of my own tongue."

97.

I must put you into a butter woman's mouth,
And buy another of Bajazet's mule.

Warburton proposes to amend this passage, by reading Bajazet's *mute*, instead of Bajazet's *mule*: and he supports his opinion by a passage from Henry V., which unfortunately shews, that this mute of Bajazet's, from whence Parolles was to buy a tongue, had no tongue to sell.

103.

This has no holding,
To swear by him whom I protest to love,
That I will work against him.

We must either adopt Warburton's interpretation of this passage, or the amendment Johnson proposes; that of reading *to him*, instead of *by him*. The latter appears to me to be preferable.

105.

I live and die a maid.

An error of the press.—Read "*I'll live and die a maid.*"

106.

And as in the common course of all treasons we still see
them reveal themselves, 'till they attain their abhorred
ends.

There is no difficulty in the construction of this passage, but the observation contained in
it

it seems to be the reverse of truth; for in VOL. IV. every treason, except that of love, we find the PAGE 106. conspirators endeavour to the utmost to conceal their designs, until they are accomplished, however they may afterwards boast of the part they acted in them. This consideration induced me, at first view, to think the passage erroneous, and to amend it by reading, "*when* they attain their ends," instead of "'till they attain them;" but as, in the next speech, they are censured as trumpeters of their *intents*, not of their actions, I have no doubt but it is right as it stands, and that the observation, whether well founded or not, is the observation of Shakespeare.

Is it not meant damnable in us to be the trumpeters of
our unlawful intents? 106.

This is sense as it stands, but *meant damnable* is such a strange expression, that I believe we should read,

"Is it not mean and damnable in us," &c.

The Count's a fool and full of gold. 113.

I believe this line is right as it stands, and that it was not intended to make a part of the following verses, which we may suppose to have been introduced by some sentences of prose. The amendment proposed by Steevens will not answer with respect to the metre, as if that were admitted, there would be three lines ending with one rhyme, and but two with the other.

Half

VOL. IV.

PAGE 114.

Half-won is match well made, match and well make it.

The meaning of this is, “A match well made is half won; make your match therefore, but make it well.” No change is necessary.

116. He will steal an egg out of a cloister.

Robbing the spital, is a common phrase of the like import.

124. I would give his wife my bauble, to do her service.

The word *bauble* is used here in two senses; the Clown had another bauble besides that which the editor alludes to.

125. But his phisnomy is more hotter in France than there.

Steevens says that the allusion is to the *Morbus Gallicus*; but as I cannot see the slightest possible connection between the Devil's phisnomy, and the French disease, I think that we should adopt the amendment proposed by Warburton.

126. And indeed he has no pace, but runs where he will.

Johnson says that a *pace*, is a certain prescribed walk; and if we are to judge of his meaning from the instances he cites, by a *certain walk*, he means a certain gait or way of going; for the word *pace*, neither in the instance he mentions, or in any other, is ever used to signify a certain circuit or district.—Now if the Clown *runs* every where, it cannot

not be said that he has no pace, for his pace VOL. IV.
is running. I therefore think Tyrwhitt's PAGE 126.
amendment necessary; the reading of *place*,
instead of *pace*.

Here is a pur of fortune's, or of fortune's cat.

131.

We should read, "or fortune's cat:" and
indeed I believe there is an error in the
former part of the sentence, and that we
ought to read, "Here is a *puss* of fortune's,"
instead of *pur*.

Our esteem

153.

Was made much poorer by it.

Meaning that his esteem was lessened in its
value by Bertram's misconduct, since a per-
son, who was honoured with it, could be so
ill treated as Helena had been, and that with
impunity. Johnson's explanation is very un-
natural.

Our own love waking cries to see what's done.

137.

I cannot comprehend this passage as it
stands, and have no doubt but we should
read

"Our *old* love waking," &c.

"Extinctus amabitur idem."

Our own love, can mean nothing but our
self-love, which would not be sense in this
place; but *our old love waking*, means our
former affection being revived.

Who

VOL. IV.

PAGE 140.

Who hath for four or five removes come short.

Warburton's amendment is unnecessary; but I think we should read, "Who *had* for four or five removes come short," instead of *hath*. For he alludes to his former meeting with her at Marseilles, where she had missed the King by being a few stages behind; and not to the time at which he was speaking, when she was actually attending.

141.

I'll buy me a son-in-law in a fair and toll,
For this; I'll none of him.

This passage should be pointed thus:

" I'll buy me a son-in-law in a fair and toll;
" For this, I'll none of him."

That is, " I'll buy me a son-in-law in a fair, and pay toll; as for this I will have none of him."

145.

Her insuit coming with her modern grace.

With her modern grace, means with a tolerable degree of beauty. Many more instances might be added to those adduced by Steevens, to prove that the word *modern* was used by Johnson, Shakespeare, and the other dramatic writers of the time, in the sense of ordinary, usual, and void of excellence. It also means *common*, in the sense of *usual*, but not in that of *belonging to more than one*, in which signification the word *common* is used, when we call a woman of the town a *common whore*.—

Steeven'

Steevens' explanation, therefore, cannot be admitted, and is not justified by the examples he produces in support of it. VOL. IV. PAGE 145.

Is there no exorcist

148.

Beguiles the truer office of mine eyes?

Shakespeare invariably uses the word *exorcist*, to imply a person who can raise spirits, not in the usual sense of one that can lay them.

So Ligarius, in Julius Cæsar, says,

“Thou like an exorcist hast conjured up

“My mortified spirit.”

And in the Second Part of Henry VI. where Bolinbroke is about to raise a spirit, he asks of Eleanor,

“Will her Ladyship behold and hear our exorcisms?”

TWELFTH NIGHT,

OR

WHAT YOU WILL.

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PAGE 159.

THOU shalt present me as an eunuch to him.

This plan of Viola's was not pursued, as it would have been inconsistent with the plot of the play.—She was presented to the Duke as a page, but not as an eunuch.

160.

Care's an enemy to life.

Steevens supposes that this passage alludes to the old proverbial expression, That care kills a cat; but I see no reason for that supposition. Sir Toby was of a character to have uttered the proverb itself, if he had had it in contemplation.

166.

What is thy excellence in a galliard knight?

This line should be pointed thus:—

“What is thy excellence? in a galliard knight?”

Meaning “In what are you most excellent? is it in a galliard?”

173.

Now, Mercury endue thee with leasing, for thou
Speakest well of fools!

I do

I do not feel the humour which Johnson VOL. IV.
discovers in the present reading, nor is the PAGE 173.
explanation of it justly founded; Olivia does
not *lie* in favour of fools; her observations are
founded in truth and good sense.

There is a kind of antithesis between *learn-*
ing and *fools*, so much in Shakespeare's style,
that it induces me to prefer Hanmer's amend-
ment to that of Warburton; and the meaning
is, "May Mercury endue thee with learning,
since you use your wit in speaking well of
fools."

I am very comptible, even to the least sinister usage.

177.

There is no such word as *comptible*, and
even if that word were to be coined, it could
not, by any kind of analogy, imply the mean-
ing that Warburton contends for; that of be-
ing ready to call to account, though it may
be used to signify accountable. If we are to
adopt a new word, let us rather borrow one
from the French, which will clearly express
what Viola means, and instead of *comptible*,
read *domptable*; that is, apt to be subdued or
tamed.—Yet I am not satisfied with this
conjecture.

If you be not mad, be gone;
If you have reason, be brief.

177.

The sense evidently requires that we should
read,

"If you be mad, begone;
"If you have reason, be brief."

VOL. IV. For the words *be mad*, in the first part of
PAGE 177. the sentence, are opposed to *reason* in the
second.

178. OL.—Tell me your mind.

VIOLA.—I am a messenger.

As a messenger she was not to speak her own mind, but that of her employer.

179. Look you, Sir, such a one I was this present:
Is it not well done?

This passage is nonsense as it stands, and necessarily requires some amendment; that proposed by Warburton would make sense of it; but then the allusion to a picture would be dropt, which began in the preceding part of the speech, and is carried on through those that follow. If we read *presents*, instead of *present*, this allusion will be preserved, and the meaning will be clear. I have no doubt but the line should run thus:

“ Look you, Sir, such as once I was, this presents.”

Presents means represents.

So Hamlet calls the pictures he shews his mother,

“ The counterfeit presentment of two brothers.”

She had said before,

“ But we will draw the curtain, and shew you the
“ picture.”

And

And concludes with asking him, if it was *well done*. VOL. IV. PAGE 179.

The same idea occurs in *Troilus and Cressida*, where Pandarus taking off her veil, says,

"Come, draw this curtain, and let us see your picture."

Were you sent to praise me?

180.

Malone's conjecture is ingenious, and I should have thought it the true reading, if the foregoing words, *schedule* and *inventoried*, had been used by Viola: but as it is Olivia herself who makes use of them, I believe the old reading is right, though Steevens has adopted that of Malone; Viola has extolled her beauty so highly, that Olivia asks, whether she was sent there on purpose to praise her.

And fear to find

Mine eye too great a flatterer for my mind.

183.

Johnson's explanation of this passage is evidently wrong; it would be strange indeed if Olivia should say, that she feared her eyes would betray her passion and flatter the youth, without her consent, with a discovery of her love, after she had actually sent him a ring, which must have discovered her passion more strongly, and was sent for that very purpose. The true meaning appears to me to be this:—she fears that her eyes had formed so flattering an idea of Cesario, that she would not have strength of mind sufficient to resist the impression. She had just before said,
"Methinks

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PAGE 183.

“ Methinks I feel this youth’s perfections
“ With an invisible and subtle stealth,
“ To creep in at mine eyes.”

which confirms my explanation of this passage.

186.

How easy is it for the proper-false
In women’s waxen hearts to set their forms!

This passage, according to Johnson’s explanation of it, is so severe a satire upon women, that it is unnatural to suppose that Shakespeare should put it in the mouth of one of the sex, especially of a young one; nor do I think that the words can possibly express the sense which he contends for. Steevens’s first explanation appears to be the true one: the word *proper* certainly means *handsome*: and Viola’s reflection, how easy it was for those who are handsome and deceitful to make an impression on the waxen hearts of women, is a natural sentiment for a girl to utter who was herself in love.—An expression similar to that of proper-false occurs afterwards in this very play, where Antonio says,

“ Virtue is beauty, but the *beauteous*-evil
“ Are empty trunks o’erflourished by the Devil.”

198.

Out of tune? Sir you lie.

We should read, “ out of time,” as this speech evidently refers to what Malvolio said before:

“ Have

VOL. IV.

“ Have you no respect of place or *time* in you?

“ SIR TOBY.—We did keep time, Sir, in our catches.” PAGE 198.

That their business might be every thing, and their
intents every where. 206.

The present reading is preferable to Warburton's amendment. We cannot accuse a man of inconstancy who has no intents at all, though we may the man whose intents are every where: that is, are continually varying.

Alas! their love may be called appetite, &c. 207.
That suffer surfeit, cloyment and revolt.

Instead of *suffer* we must read *suffers*.

The Duke has changed his opinion of women very suddenly; it was but a few minutes before that he said they had more constancy in love than men.

The lady of the Strachy married the yeoman of the
wardrobe. 212.

Smith's supposition, that the lady of the Strachy, means the lady of the clouts and rags, is truly ludicrous, and I think there would be no great disproportion in the match between such a lady and the yeoman of the wardrobe, nor would he be a very bad match for the lady of the starchery. Malvolio alludes to some old story, that has not come down to us, and probably the Strachy denotes some country, perhaps Austrasia, the ancient name for Lorraine.

This

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PAGE 218.

This simulation is not as the former.

As Malvolio does not suspect any deceit in this affair, we should probably read *simulation*, instead of *simulation*.

225.

For folly, that he wisely shews is fit,
But wise men's folly fall'n, quite taints their wit.

I have no doubt but Hanmer's amendment is right, and that we ought to read, "wise men's folly shewn." Nothing can be more in the style of Shakespeare than the repetition, in the second line, of the same words that he used in the first.

228.

To one of your receiving enough is shewn.

I will not assert that any amendment is necessary in this place; but I believe that Shakespeare wrote, one of your *conceiving*, not *receiving*.

228.

I did send,

After the last enchantment, (you did hear)
A ring in chase of you.

Warburton's amendment, the reading, you did *here*, though it may not perhaps be absolutely necessary to make sense of the passage, is evidently right. Olivia could not speak of her sending him a ring, as a matter that he did not know except by hearsay; for the ring was actually delivered to him: it would, besides, be impossible to know what Olivia meant by the last enchantment, if she had not

not explained it herself, by saying, "the last VOL. IV enchantment *you did here*." There is not PAGE 228. perhaps a passage in Shakespeare, where so great an improvement of the sense is gained by changing a single letter.

But were my worth as is my conscience firm,
You should find better dealing.

235.

Worth in this place, means *wealth*, or *fortune*.

So in the *Winter's Tale*, a Shepherd says of Doricles,

"And he boasts himself
"To have a worthy feeding.

"Such as the satyrist paints truly forth,
"That only to his crimes, owes all his worth."

JOHNSON'S *Cynthia's Revels*.

God have mercy upon one of our souls! he may have
mercy upon mine, but my hope is better.

242.

The present reading is more humorous than that suggested by Johnson; the man on whose soul he hopes that God will have mercy, is the one that he supposes will fall in the combat,—but Sir Andrew hopes to escape unhurt, and to have no present occasion for that blessing.

The same idea occurs in *Henry V.*, where, Quickly, giving an account of poor Falstaff's dissolution, says, "Now I to comfort him, bid him not think of God; I hoped there was no need to trouble himself with any such thoughts yet."

Hob

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PAGE 246.

Hob nob is his word, give it, or take it.

Is not this the origin of our hob nob, or challenge to drink a glass of wine at dinner? The phrase occurs in Johnson's Tale of a Tub.

" I put it

" To your worship's bitterment, hob nob,

" I shall have a chance of a die for it: I hope."

257.

As to say a careful man.

I think Warburton's amendment ingenious and just; and should read with him *graceful*, instead of *careful*.

257.

The competitors enter.

That is the confederates, or associates; the word *competitor* is used in the same sense in Richard III. and in the Two Gentlemen of Verona, page 163.—See the note on that passage.

258.

Say'st thou that house is dark?

We should read *this* house, not *that*.

259.

My most exquisite Sir Topaz!

CLOWN.—Nay, I am for all waters.

The word *water*, as used by jewellers, denotes the colour and the lustre of diamonds and pearls, and from thence is applied, though with less propriety, to the colour and hue of other precious stones. I think that Shakespeare in this place alludes to this sense of the word *water*, not to those adopted either by
Johnson

Johnson or Warburton. The Clown is com- VOL. IV.
plimented by Sir Toby, for personating Sir PAGE 259.
Topaz so exquisitely, to which he replies, that
he can put on all colours, alluding to the word
Topaz, which is the name of a jewel, and was
also that of the curate.

Are you not mad indeed, or do you but counterfeit? 261.

The meaning of this passage appears to me
to be this: Malvolio had assured the Clown
that he was as well in his senses as any man
in Illyria; and the Clown in reply, asks him
this provoking question: Is it true that you
are really not mad; that is, that you are
really in your right senses, or do you only
pretend to be so?

Adieu good man devil. 262.

I believe with Johnson, that this is an allu-
sion of Malvolio's name, but not in his read-
ing, which destroys the metre; we should
read—Adieu, good mean evil; that is, good
Malvolio, literally translated.

And there I found this credit, 263.
That he did, &c.

Theobald proposes to read *credent*, but *cre-
dent* does not signify justify or vouched, it
means probable only, as appears from the pas-
sage that he himself has quoted: Warburton
says that *credit* means account or informa-
tion; but as I know no instance of the word's
being

VOL. IV. being used in that acceptation, I believe we
PAGE 263. should read, *credited*, instead of *credit*.

267. Or the bells of St. Bennet, Sir, may put you in mind.

We should read, *as* the bells of St. Bennet,
&c. instead of *or*.

271. Call forth thy holy father.

Read *the* holy father.

275. A natural perspective that is, and is not.

I believe that Shakespeare meant nothing
more by this natural perspective, than a re-
flection from a glass or mirror.

278. An your ladyship would have it as it ought to be,
you must allow vox.

This, as it stands, is absolute nonsense, and
of course requires some amendment. The
Clown begins the letter with an oath, "by
the Lord, Madam." When Olivia rebukes
him for swearing, he says, "that if she will
have it as it was written, she must allow
oaths," which I suppose to be the right read-
ing, instead of *vox*.

279. One day shall crown the alliance on't, so please
you.

The Revisal reads,

"*An it* so pleases you."

which seems necessary in order to make sense
of

of the passage, and can scarcely be considered as any alteration. As for Johnson's explanation, I cannot conceive what he means by it: for whether *on't* means *on it*, or *of it*, in either case, the pronoun *it*, has no relative. The Duke wishes to marry Olivia, but finding her engaged to Sebastien, consents to marry Viola; and by that means Olivia was to become his sister; she therefore says, "that if he thought as well of her for a sister, as he did for a wife, the alliance should be immediately concluded."

THE
WINTER'S TALE.

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PAGE 293.

TO let him there a month, behind the gest prefixed
for his parting.

In Ireland, the papers containing an account of the progress of the judges on their several circuits, are called the *gesses*, which is a corruption I should suppose of the word *gests*.

291. What, have I twice said well, when 'twas before.

We should read,

“ When was it before.”

297. But to the gaol, means even to the gaol.

So in Thierry and Theodoret, Ordella says
to the latter,

“ Let me be mew'd up

“ Where never eye may teach me but your own,

“ And when I shall repent, *but* in my looks, &c.

“ Divorce me by the title, of most falsehood.”

Warburton's explanation is just.

298. From heartiness, from bounty, fertile bosom.

We should surely read,

“ Bounty's fertile bosom.”

Affection !

Affection! Thy intention stabs the center;
Thou dost make possible things not so held,
Communicat'st with dreams, &c.

There is little reason to suppose that this passage is corrupted; yet it seems to be one of the most difficult that occurs in these plays.—All the commentators, however, have passed it over in silence, except Steevens, who has restored the antient reading, and gives an explanation with which he does not seem to be thoroughly satisfied; I shall therefore hazard another conjecture: I cannot think that *affection* implies imagination either in this passage, or in that which he alludes to in the Merchant of Venice; in the latter it rather signifies what is sometimes called *sympathy*, that irresistible and unaccountable propensity in our nature to like or to abhor a particular object, without being able to assign any cause for it; in this place it seems to be taken in its usual acceptation, and means the passion of love, which, from its possessing the powers which Leontes here describes, is often called in Shakespeare by the name of *Fancy*.

Leontes addresses part of this speech to his son; but his wife and Polixenes, who are supposed to be in sight, are the principal objects of his attention; and as he utters it in the utmost perturbation of mind, we are not to expect from him a connected discourse, but a kind of rhapsody, interrupted by frequent breaks and starts of passion;—as thus:—

“ Sweet

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“ Sweet villain!—

PAGE 301.

“ Most dearest!—My collop!—Can thy dam?—May
“ it be.”

In answer to this last question, *may it be?* And to shew the possibility of Hermione's falsehood, he begins to descant upon the power of love; but has no sooner pronounced the word *affection*, than casting his eyes on Hermione, he says to her, or rather of her, in a low voice, *thy intention stabs the center!* And if we suppose that in speaking these words the actor strikes his breast, it would be a further explanation of his meaning.—— After that, he proceeds again in his argument for a line and a half, when we have another break—“ How can this be?” He then proceeds with more connection, and says, “ if love can be co-active with what is unreal, and have communication with non-entities.” It is probable that it may conjoin with something real in the case of Hermione, and having proved it possible, he concludes “ that it certainly must be so.”

The words *beyond commission*, alludes to the commission he had given Hermione to prevail on Polixenes to defer his departure.— This is the light in which this passage strikes me, but I am by no means confident that my idea of it is just.

Intention in this passage means eagerness of attention, or of desire; and is used in the same sense in the Merry Wives of Windsor, where Falstaff says:

“ She

“ She did so course o’er my exteriors, with such a VOL. IV.
 “ greedy intention, that the appetite of the eye did PAGE 301.
 “ seem to scorch me up like a burning glass.”

Sicilia is a soforth.

305.

This line should be pointed thus:—

“ Sicilia is a——so forth!

How I am galled.

309.

I believe this should be “ How I am
gulled:” A gull is a common name for a
 cuckold.

CAMILLO.—“ I have loved thee.—

311.

LEONTES.—“ Make that thy question, and go rot.”

I think Steevens right in restoring the old
 reading, but mistaken in his interpretation of
 it: Camillo is about to express his affection
 for Leontes, but the impatience of the latter
 will not suffer him to proceed; he takes no
 notice of that part of Camillo’s speech, but
 replies to that which gave him offence—the
 doubts he had expressed of the Queen’s mis-
 conduct; and says, “ Make that thy question
 and go rot:” nothing can be more natural
 than this interruption.

———When he,

313.

Wafting his eyes to the contrary, and falling
 A lip of much contempt, speeds from me.

This is a stroke of nature worthy of Shakes-
 peare: Leontes had but a moment before as-
 sured Camillo that he would seem friendly to
 L Polixenes,

VOL. IV. Polixenes, according to his advice; but on
PAGE 313. meeting him, his jealousy gets the better of
his resolution, and he finds it impossible to
restrain his hatred.

315.

Swear his thought over.

This appears to me little better than non-sense; nor have either Malone or Johnson explained it into sense. I therefore think that Theobald's amendment is necessary and well imagined:—

“ Swear this though over.”

320.

He hath discovered my design, and I
Remain a poor pinch'd thing.

Pinched in this place means shrunk, or contracted: thus we say, pinched with cold: and when a man is so reduced that he cannot live as he used to do, we say, he is pinched in his circumstances.

324.

This action I now go on.

Johnson says, that *action* is here taken in the lawyer's sense of *inditement*, or *accusation*; but how will that agree with the words *go on*; we cannot say that a person goes on an inditement, charge or accusation.—I believe Hermione only means, “ What I am now about to do.”

326.

And I had rather glib myself, &c.

Gray supposes that we should read *lib*
instead

instead of *glib*; and this alteration is sup- VOL. IV.
ported by two passages in Massinger. PAGE 326.

In the Renegado, Carazie says:

“ I am libb'd in the breech already.”

And in the City Madam, Plenty uses the same expression:—

“ I would turn cinders, or the next sow-gelder

“ Should lib me, rather than embrace thee.”

Leave me solely.

332.

That is, leave me alone.

In comforting.

333.

Comforting is used here in the legal sense of comforting and abetting in a criminal action.

And would by combat make her good, were I

334.

A man, the worst about you.

Johnson says that the worst about you means the lowest; but I should suppose that it rather means the weakest.

A mankind——witch!

334.

Notwithstanding the many learned notes on this expression, I am confident that *mankind* in this passage means nothing more than masculine, so in Massinger's Guardian, Iolante says:

“ I keep no mankind servant in my house,

“ For fear my chastity may be suspected.”

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PAGE 334.

And Johnson, in one of his sonnets, says:

“ Pallas now then I call on, mankind maid !”

The same phrase frequently occurs in Beaumont and Fletcher. Thus in Monsieur Thomas, when Sebastian sees him in women's clothes, and supposes him to be a girl, he says:

“ A plaguy mankind girl; how my brains totter.”

And Gondarino, in the Woman Hater.

“ Are women grown so mankind !”

In all which places mankind means masculine.

335. Thou art woman—tyr'd.

That is, what we should now call hen-peck'd.

340. ———'Tis good speed; foretels
That great Apollo suddenly will have
The truth of this appear.

Surely we should read the passage thus:

“ *This* good speed foretels
“ That great Apollo,” &c.

345. ———Since he came
With what encounter so uncurrent I
Have strained to appear thus?

Johnson thinks it necessary for the sense, to transpose these words, and read, “ with what encounter so uncurrent have I strained
to

to appear thus?" But he could not have pro- VOL. IV.
posed that alteration had he considered, with PAGE 345.
attention the construction of the passage,
which runs thus? "I appeal to your own
conscience, with what encounter," &c. that is,
"I appeal to your own conscience to declare
with what encounter so uncurrent I have
strained to appear thus:" He was probably
misled by the point of interrogation at the
end of the sentence, which ought not to be
there:

The following words, *if one jot beyond the
bound of honour*, would induce me to think
that we ought to read *strayed* instead of
strained; but the present reading is sense,
and is supported by the passage in the Merry
Wives of Windsor, which Steevens alludes to,
where Mrs. Forde says of Falstaff—"For
sure unless he knew some *strain* in me which
I know not myself, he would never have
boarded me in this fury." I don't think,
however, that to *strain* means *to go away*.
In the passage he quotes from the custom of
the country, to *strain* your loves, means to
constrain them. And when Drayton says,
that the Wye *strains* in her lascivious course,
he had evidently in his contemplation these
lines of Horace:

" —————Et obliquo laborat

" Lympha, fugax properare rivo."

Drayton's *strains* is a translation of *laborat*.

——Before

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—————Before
I have got strength of limit.

That is the limited degree of strength, which it is customary for women to acquire before they are suffered to go abroad after child-bearing. In the passage quoted by Steevens from the history of Titana and Theseus, *comely limits* do not mean *comely limbs*, but *comely proportions*.

335. There lie; and there thy character.

By her character is meant the description by which she might be known hereafter. *Thy* character cannot mean the character, or letters of Antigonus; in that case we should read *my* character.

359. That make and unfold error.

Theobald's amendment is ill imagined.——
These very comments on Shakespeare prove, that time can both make and unfold error.

360. And leave the growth untried
Of this wide gap.

Warburton's amendment should not be admitted, and Johnson's explanation of this passage is confirmed by another in this very speech:

“ Your patience this allowing,
“ I turn my glass, and give my scene such growing,
“ As you had slept between.”

So

So in the Maid's Tragedy, Night says,

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"The day grows on, I must no more be seen.

"Imagine me

"Gentle Spectators, that I now may be

"In fair Bohemia."

Johnson's amendment is not necessary:—
Time, it is true, is every where alike; but
as time in this place wishes to transfer the
hearers with him to Bohemia, he desires them
to imagine that he was there along with them
at the moment that he addressed them. *Ima-*
gine me, means imagine *with me*, or imagine
for me; and is a common mode of expression.
Thus we say, do me such a thing; spell me
such a word. In Henry IV. Falstaff says,
speaking of sack,

"It ascends me into the brain, dries me there," &c.

And in Lear, Gloster says to Edward,
speaking of Edgar:

"Wind me into him," &c.

To be more thankful to you, shall be my study; and my 363.
profit therein the heaping of friendships.

Warburton says that this is nonsense; but
it will not appear so to a generous mind.

I have missingly noted, he is of late much retired from 364.
court.

I have no doubt but Hanmer's amendment,
the reading, "I have *musingly* noted," is
right, and the meaning will then be:

"I have

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“ I have perceived his retirement, and have reflected
“ on it.”

There is no such word as missingly, and were we to coin it, it could not possibly convey the sense that Steevens attributes to it.

365.

For the red blood reigns in the winter's pale.

I cannot agree with Steevens in approving of Farmer's explanation of this passage, which is forced and unnatural, and although his quotations prove that the word pale has been used to signify limited space, they do not shew that that is the meaning of the word in this place. Dr. Thirlby proposes to read *runs* instead of *reigns*, which seems to me to be right; but I should continue to read *winters* in the plural number, and then the line would stand thus:

“ For the red blood runs in the winters pale.”

That is, the blood runs pale in the winters.

It appears from the following passage in Massinger's Picture, that any thing which cooled the blood, was supposed to affect the colour of it.

“ Let men of arms be used thus, if they do not

“ Charge desperately, &c. hang me,

“ Now they may drink sack;

“ But small beer with a passport

“ To beg with as they travel, and no money,

“ Turns their *red blood to butter-milk*,”

In the Second Part of Henry IV. Falstaff
says, “ The

“ The second property of your excellent Sherries is, the PAGE 365.

“ warming of the blood, which before cold and set-

“ tled left the liver white and pale.”

Autolycus supposes that the sweets of the year *begin* in the spring, because in the winter the blood runs pale and languid.

Warburton in proposing his amendment, forgot that the winter was not approaching, but is supposed to be just over.—So that “ fore the red blood,” &c. cannot be right.

My traffic is in sheets;

367.

When the kite builds, look to smaller linen.

Steevens has mistaken the meaning of this passage. Autolycus does not yet appear in the character of a ballad-singer, which he assumed afterwards occasionally, in order to have an opportunity of exercising his real profession, that of thievery and picking of pockets: he means here merely to say, that his practice was to steal sheets, and large pieces of linen, leaving the smaller pieces for the kites to build with: he says, in the preceding song:

“ The white sheet bleaching on the hedge,

“ Doth set my pugging tooth on edge;”

And afterwards,

“ That his revenue was thievery.”

To go about with trol my dames.

370.

Warburton says, that this was the game of
nine

VOL. IV. nine holes: but the game of nine holes is
 PAGE 370. played on the green sod, not on any thing
 that a man could carry about with him.
 Steevens says justly, that the game alluded
 to is called pigeon-holes in English, and
 trou-madame in French. Trou-madame ta-
 bles are now to be met with in many coun-
 try houses.

373. To chide at your extremes, it not becomes me."

By his *extremes*, Perdita does not mean
 his *extravagant praises*, as Johnson supposes;
 but the extravagance of his conduct, in ob-
 scuring himself in a Swain's wearing, whilst
 he pranked her up most goddess-like. The
 following words, *Oh, pardon that I name*
them, proves this to be her meaning.

373. Sworn I think,
 To shew myself a glass.

Hanmer reads *swoon*, and it is surprising to
 me that the editors should reject an amend-
 ment, by which so great an improvement of
 the sense is obtained by the change of a
 single letter. The transposition proposed by
 Steevens is a much greater deviation from the
 text, and Warburton's explanation is too
 forced and unnatural to be just.

374. To me the difference forges dread.

Meaning the difference between his rank
 and hers.

So

So in the *Midsummer Night's Dream*, VOL. IV.
 Lysander says: PAGE 374.

"The course of true love never did run smooth,
 "But either it was different in blood."

HERMINE.—"O cross! too high to be enthrall'd to
 "low,

LYSANDER.—"Or else misgraffed with respect to
 "years."

With these forced thoughts. 375.

That is, thoughts far-fetched, and not arising from the present objects.

For you there's rosemary and rue, &c. 377.
 Grace and remembrance to you both.

So in the third act of *Richard the Second*,
 the Gardener says:

"Here did she drop a tear, here in this place,
 "I'll set a bank of rue, sour herb of grace."

—————Violets dim, 379.
 But sweeter than the lids of Juno's eyes,
 Or Cytherea's breath.

Johnson suspects that our author mistakes Juno for Pallas, who was the goddess of blue eyes; but we are not told that Pallas was the goddess of blue-eye-lids; besides as Shakespeare joins in this comparison, the breath of Cytherea with the eye-lids of Juno, it is evident that he does not allude to the colour but to the fragrance of violets.

I'll swear for 'em. 381.

Johnson

VOL. IV. Johnson suspects that there is some error
PAGE 381. in this, and wishes to give these words to Polixenes; but I think the speech belongs to Perdita, and that we should read,

“ I’ll swear for *one*.”

Meaning herself; *one* might easily have been mistaken for *me*.

381.

I think you have
As little skill to fear as I have purpose
To put you to it.

I cannot approve of Warburton’s explanation of this passage, or believe that to have a skill to do a thing, ever meant to have reason to do it; of which, when he asserted it, he ought to have produced one example at least.

The fears of women on such occasions are generally owing to their experience; they fear, as they blush, because they understand; it is to this that Florizel alludes, when he says, that Perdita had little skill to fear.

So Juliet says to Romeo,

“ But trust me, gentleman, I’ll prove more true
“ Than those who have more *cunning* to be strange.”

382.

They call him Doricles, and he boasts himself,
To have a worthy feeding.

Johnson’s explanation of feeding is right; worthy signifies valuable, substantial: so Anthonio says in Twelfth Night:

“ But were my *worth*, as is my conscience firm,
“ You should find better dealing.”

Worth

Worth here means fortune or substance.

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I think there is not half a kiss to chuse

383.

Who loves another more.

Surely we should read, who loves *the other* more.

Has he any unbraided wares.

384.

Probably unbraided wares means, “wares not ornamented with braid.

If it is not too rough for some that know nothing but bowling.

393.

The allusion is not to a smooth dance, as Johnson supposes, but to the smoothness of a bowling green.

Aside.—POL. O father, you'll know more of that hereafter.

394.

Warburton's supposition, that this line is an answer to what the shepherd said before the dance began, cannot be just; it is an answer to something which the shepherd is supposed to have said to him during the dance; and it is said aloud. The marginal direction—(aside) should be placed after this line, not before it.

—Can he, &c.

Dispute his own estate.

396.

This probably means, “can he assert and vindicate his right to his own property.

But

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But as the unthought-on accident is guilty
To what we wildly do.

Surely this should be, "is guilty of what
we wildly do."

The *unthought-on accident*, is the unexpected discovery made by Polixenes.

405. All their other senses stuck in ears.

Read, "stuck in *their* ears."

417. And begin, why to me?

I think this should be pointed thus:

"And begin, why? to me."

That is, to call me to an account.

417. Had she such power,
She had just such cause.

We certainly should read, "she had just
cause." The insertion of the word *such*, hurts
both the sense and metre.

421. You had a holy father,
A graceful gentleman.

That is, full of grace or virtue.

424. Could not say, if the importance were joy or sorrow.

Importance here means, "the thing im-
ported."

426. Who was most marble there, chang'd colour.

Steevens says that most marble means most
petrified

petrified with wonder, but in my opinion, it means those who had the hardest hearts. It would not be extraordinary that those persons should change colour who were petrified with wonder, though it was, that hardened hearts should be moved by a scene of tenderness.

I know thou art no tall fellow of thy hands.

430.

A tall fellow of thy hands means, a stout fellow for your size: we measure horses by hands, which contain four inches, and from thence the phrase is taken; the clown could not say that Autolycus was not a tall fellow of his hands, in the sense that Steevens attributes to the phrase, for he knew him by experience to be a notable thief.

As we are mock'd with art.

434.

The sense of this line is evident, but in order to make the words imply that sense, it is requisite to amend the passage, by reading either,

"As we were mock'd with art."

That is, as *if we were*:—or *so we are* mock'd with art.

Come Camillo,

437.

And take her by the hand, whose worth and honesty
Is richly noted, and here justified
By us a brace of kings.

The word *whose*, evidently refers to Camillo, though Paulina is the immediate antecedent.

MACBETH.

MACBETH.

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SO should he look,

That seems to speak things strange.

Johnson proposes to read *teems*, instead of *seems*; but no amendment is necessary; the meaning is: "So should he look, who seems as if he had strange things to speak.

A similar expression occurs in the 47th page, where Lady Macbeth says,

" All that impedes thee from the golden round,

" Which fate, and metaphysical aid doth seem

" To have thee crowned withal."

To *teem with* things strange would be English, but to *teem to speak* things strange is not.

141.

His wonders and his praises do contend.

We should read *wonder*, not *wonders*. I believe the word *wonder*, in the sense of admiration, has no plural.

145.

Whose horrid image doth unfix my hair.

So Macbeth says in the latter part of the play,

" And my fell of hatr

" Would at a dismal treatise rouse and stir,

" As life were in it."

Present

Present fears
Are worse than horrible imaginings.

By *present fears* is meant the actual presence of any objects of terror.

So in the Second Part of Henry IV. the King says,

“ All these bold fears
“ Thou see'st with peril, I have answered.”

To *fear* is frequently used by Shakespeare in the sense of to fright:

In this very play, Lady Macbeth says,

“ To alter favour ever is to fear.”

So, in Fletcher's Pilgrim, Curio says to Alphonso:

“ Mercy upon me, Sir, why are you feared thus.”

Meaning thus affrighted.

And Valentinian says,

“ If I must perish,
“ Yet shall my fears go foremost.”

Which do but what they ought, by doing every thing, 471.
Safe toward your love and honour.

As none of the explanations or amendments of this passage, that have been hitherto proposed, appear satisfactory to the editors themselves, I shall venture to propose a very slight amendment, which will remove every difficulty.

It is to read *if*, instead of *safe*.

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“ Which do, but what they should by doing every thing,
“ If toward your life and honour.”

477. Come to my woman's breasts,
And take my milk for gall, you murdering ministers.

Johnson says, that Lady Macbeth means to say, “ take away my milk, and put gall into the place;” a poor explanation! That debases a very noble image: her meaning is this, “ come to my breasts, you murdering ministers, and suck my milk,” which will have the effect of gall to stimulate, and fit you for your bloody purposes.

484. If the assassination
Could trammel up the consequence, and catch
With his surcease, success; that, but this blow
Might be, the be-all, and the end-all, &c.

The personal pronouns are so frequently used by Shakespeare, instead of the impersonal, that no amendment would be necessary in this passage, even if it were certain that the pronoun *his* refers to *assassination*, which seems to be the opinion of Johnson and Steevens; but I think it more probable that it refers to Duncan; and that by his surcease Macbeth means Duncan's death, which was the object of his contemplation.

405. This even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips.

The sense requires that we should read,
“ Thus

" *Thus* even-handed justice, instead of *this*."

If you will cleave to my consent, when it is,
It shall make honour for you.

494.

That is, "if you will be advised by me;" and accordingly Banquo says in his reply, that he will be counselled. Steevens says, that Macbeth could not mean to give Banquo, at this time, the most obscure hint of his design upon the crown: he certainly did not mean to divulge to him the wicked means by which he intended to secure it, but his prospect of obtaining the crown was evidently to be the subject of their conference; and it was only on the supposition of Macbeth's obtaining it, that he could promise any addition of honour to Banquo, who was his equal, whilst he remained a subject.

For fear,

The very stones prate of my where-about,
And take the present horror from the time,
Which now suits with it.

499.

In confirmation of Steevens' ingenious note on this passage, it may be observed, that one of the circumstances of horror enumerated by Macbeth is, nature seems dead.

Whilst I threat he lives,
Words to the heat of deeds, too cold breath gives.

500.

Here is evidently a false concord; but it must not be corrected, for it is necessary to the rhyme.

VOL. IV. Nor is this the only place in which Shakes-
 PAGE 500. peare has sacrificed grammar to rhyme: in
 Cymbeline, the song in Cloten's serenade runs
 thus:

“ Hark! hark, the lark at heaven's gate sings,
 “ And Phœbus 'gins to rise
 “ His steeds to water at those springs
 “ On chalic'd flowers that lies.”

And Romeo says to Friar Laurence,

“ Both our remedies
 “ Within thy help and holy physic lies.

508. In conclusion equivocates him in a sleep.

We should read, *into a sleep*; or *into sleep*.

510. And prophesying with accents horrible
 Of dire combustion, &c.

I think Steevens has justly explained this
 passage, but should wish to read, *prophecy-*
ings in the plural.

I will
 529. Acquaint you with the perfect spy of the time,
 The moment of it:

I believe that the word *with*, has here the
 force of *by*; in which sense Shakespeare fre-
 quently uses it; and that the meaning of the
 passage is this: “ I will let you know by the
 person best informed, of the exact moment in
 which the business is to be done.” And ac-
 cordingly we find in the next scene, that
 these two murderers are joined by a third,
 as Johnson has observed.

In

In his letter to his wife, Macbeth says, VOL. IV.

“ I have heard by the perfectest report that they have
“ More than mortal knowledge.”

PAGE 529,

And in this very scene, we find the word *with* used to express *by*, where the murderer says,

“ He is tugg'd with fortune.”

Of sorriest fancies your companions making,

530.

Sorry here means dismal; so in the second act Macbeth says,

“ This is a sorry sight!”

But in them nature's copy's not eternal.

532.

In support of Johnson's explanation we find that Macbeth in his next speech but one, alluding to the intended murder of Banquo and Fleance, says,

“ Cancel and tear to pieces the great *bond*

“ Which makes me pale.”

Yet perhaps by nature's copy, Shakespeare may only mean the human form divine.

——Oh proper stuff!

530.

This is the very painting of your fear.

Johnson censures this speech as too long for the occasion; but surely it required more than a few words to argue Macbeth out of the horror that possessed him.

Authorised

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Authorised by her grandam.

Authorised here, means vouched.

541.

Oh these flaws and starts,
Impostors to true fear.

Impostors to true fear, means impostors when compared with true fear; that is the force of the preposition *to* in this place. She considers, as Warburton justly observes,

“ Those flaws and starts,”

Not as the genuine expression of fear well-founded.

Johnson's explanation is abstruse and unnatural.

542.

——In the olden time,

'Ere human statute purged the gentle weal.

I should think that we ought to read, in the *golden time*, instead of the *olden*, and that the allusion is to the Golden Age, before laws were supposed to be necessary to deter mankind from crimes.

I wonder that Johnson did not suggest the like amendment as the Latin line he has quoted, is taken from a description of the Golden Age.

He supposes that by the gentle weal is meant, the state made quiet and secure by human statutes; but in my opinion it means, “ that state of innocence which did not require

quire the aid of human laws to render it quiet and secure." VOL. IV.
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To all, and him we thirst.

542.

We thirst, I suppose, means we desire to drink.

So in Julius Cæsar, Cassius says, when Brutus drinks to him, to bury all unkindness, my heart is thirsty for that noble pledge.

If trembling I inhabit.

543.

Some correction seems to be necessary, and none of those proposed appear to me satisfactory. *Inhibit* bids fairest to be the right reading.

How say'st thou that Macduff denies his person
At our great bidding.

546.

LADY MAC,—Did you send to him, Sir?

It appears from Lady Macbeth's answer, that she had not told Macbeth that Macduff refused to come to him, and it appears from the 551st page, that Macbeth had summoned him, and that he refused to come.—I think, therefore, that Steevens has mistaken the sense of this passage, and that what Macbeth means to say is this:—"What do you think of this circumstance, that Macduff denies to come to our great bidding?—What do you infer from thence?—What is your opinion of that matter?"

So in Othello, when the Duke is informed that the Turkish fleet was making for Rhodes,
which

VOL. IV. which he supposed to have been bound for
PAGE 546. Cyprus, he says,

“How say you by this change?”

That is, what do you think of it?

In the Coxcomb, Antonio says to Maria,

“Sweet heart, how say you by this gentleman?”

“He will away at midnight.”

And in the Two Gentlemen of Verona,
Speed says,

“But, Lance, how say'st thou, that my master is
“become a notable lover?”

556.

Men and gulf
Of the ravin'd salt-sea shark.

Mr. Steevens says that *ravined* is *glutted with prey*; but it does not follow that because *ravin* may signify *prey*, *ravined* should signify *glutted with prey*. I believe there is an error in the passage, and that we ought to read *ravin*, instead of *ravined*.

So, in All's Well that Ends Well, in the 80th page of this volume, Helena says,

“Better it were

“I met the ravin lion, when he roar'd

“With sharp constraint of *hunger*.”

And in the Maid of the Mill, Gillian says,

“When nurse Amaranta

“In a remove from Mora to Corduba,

“Was seized on by a fiery and *hungry* bear,

“She was the ravin's prey.”

Those

Those passages shew that *ravined* cannot mean *glutted with prey*, but the reverse. VOL. IV. PAGE 556.

And thy air

562.

Thou other gold-bound brow is like the first.

If the old editions read *hair*, as Johnson informs us, that reading was rejected without authority or reason. "Thy hair is like the first," does not mean, as Johnson supposes, that the hair of the second was like that of the first, merely because they were both crowned with gold; but it means, that they were of the same colour; which is a natural feature more likely to mark a family-likeness than the air, which depends upon habit and a dancing-master.

Blood-boltered Banquo.

564.

As *bolt* signifies a *spot* or *stain*, *blood-boltered* probably means *stained with blood*.

But no more fights.

566.

I suppose this to be an error of the press, and that we ought to read,

"But no more *sights*."

Alluding to the sights exhibited by the Witches to Macbeth. It is so in the folio.

You may deserve of him thro' me, and wisdom
To offer up a weak, &c.

574.

The sense of this passage is obvious, but the construction difficult, as there is no verb
to

VOL. IV. to which wisdom can refer. Something is
PAGE 574. omitted either through the negligence of the
printer, or probably the inadvertency of the
author. If we read,

“ And think it wisdom,”

the sense will be supplied; but that would
destroy the metre, and so indeed would the
insertion of any word whatsoever.

575. Tho’ all things foul should wear the brows of grace,
 Yet grace must still look so.”

An expression of a similar nature occurs
in Measure for Measure:

“ Good alone is good; without a name
“ Vileness is so.”

586. If he ’scape,
 Heaven forgive him too.

That is, if he escape my vengeance, let
him escape that of Heaven also.

An expression nearly similar occurs in the
Chances, where Petruchio, speaking of the
Duke, says,

“ He ’scap’d me yesternight, which if he do again ad-
“ venture for, Heaven pardon him; I shall with all
“ my heart.”

590. There is Siward’s son,
 And many unrough youths, that even now
 Protest their first of manhood.

Steevens says that *unrough* means smooth-
faced, unbearded, but in that sense the expres-
sion

sion would be rather ludicrous; perhaps we should read *unwrought*, or perhaps Shakespeare uses *unrough* for *rough*, as Johnson does *unrude* for *rude*. In Every Man out of his Humour, Fallace says of Macilente:

“ The good gentleman vouchsafed to make him his
“ companion, and see how the *unrude* rascal back-
“ bites him.”

My way of life
Is fallen into the sear, the yellow leaf.

594.

The old reading it seems is *way* of *life*, and it should not have been discarded; as the following passages prove that it was a mode of expression in use at that time, as *course* of *life* is now.

In Massinger's Very Woman, the Doctor says,

“ In way of life, I did enjoy one friend;”

And again, in the New Way to pay old Debts, Lady Allworth says,

“ If that when I was mistress of myself,
“ And in my way of youth,” &c.

Cleanse the foul bosom of that perilous stuff,
Which weighs upon the heart.

596.

Steevens acknowledges that *stuff'd bosom* was the old reading, and that he changed it to *foul* without authority, merely for the sake of the ear; a very improper liberty, for which he would have censured any other editor with some asperity.

The

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PAGE 599.

The time approaches,
That will with due decision make us know,
What we will say we have, and what we owe.

Had these lines been put into the mouth of any of the Scottish Peers, they might possibly bear the meaning that Steevens contends for; but as they are supposed to be spoken by Siward, who was not to be governed either by Malcolm or Macbeth, they can scarcely admit of that interpretation. Siward probably only means to say in more pompous language, that the time approached which was to decide their fate.

606.

To the last syllable of recorded time.

By recorded time, Shakespeare means not only the time that *has been*, but that also which *shall be* recorded.

KING

KING JOHN.

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PAGE 4.

THUS, after greeting speaks the King of France
In my behaviour, &c.

In my behaviour means, in the manner that
I now do.

The proud control of fierce and bloody war.

4.

Johnson says that *control* means opposition, but I think it rather means *constraint* or *compulsion*; so in the second act of Henry V. when Exeter demands of the King of France the surrender of his crown, and the King answers, or else what follows.—Exeter replies:

“ Bloody constraint;
“ For if you hide the crown even in your hearts,
“ There will he rake for it.”

The passages are exactly similar.

Be thou as lightning in the eyes of France,
For ere thou can'st report, I will be there,
The thunder of my cannon shall be heard.

5.

Johnson's criticism on this passage is not well-founded: King John does not allude to the destructive powers either of thunder or of lightning; he only means to say, that Chatillon shall appear to the Eyes of the French like lightning,

VOL. V. lightning, which shews that thunder is ap-
 PAGE 5. proaching; and the thunder he alludes to, is that of his cannon. Johnson also forgets that though, philosophically speaking, the destructive power is in the lightning, it has generally in poetry, been attributed to the thunder. So Lear says:

“ You Sulphurous, and thought-executing fires!
 “ Vaunt-courtiers, to oak-cleaving thunder-bolts,
 “ Singe my whole head!”

5. Be thou the trumpet of our wrath
 And sullen presage of your own decay.

Johnson says that the epithet *sullen* cannot be applied to a trumpet, and founds upon that principle a very unnatural explanation of this passage; but if he had ever attended to that instrument, as used in an army, and heard a trumpet sound to horse, he would have found the epithet peculiarly proper: Blanche afterwards calls a trumpet, “ the braying trumpet,” an epithet that corresponds with that of *sullen*.

8. He hath a trick of cœur de lion’s face.

The verb to *trick* may probably have the signification that Steevens ascribes to it; but by *a trick* in this place is meant, some peculiarity of look or motion; so Hellen, in All’s Well that Ends Well, says, speaking of Bertram,

“ ’Twas pretty, though a plague
 “ To sit, and draw, &c.

“ In

" In our heart's table, heart too capable
 " Of every line and *trick* of his sweet favour."

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And Gloster, in Lear, says,

" The trick of that voice I do well remember."

Lord of thy presence, and no land beside?

10.

Lord of thy presence means, master of thy own dignity: the same phrase occurs in the second act, where King John says,

" And bears possession of our person here,
 " Lord of our presence, Angiers, and of you."

And Falcon-bridge, a few lines after, calls the Kings of England and France, " their royal presences."

For new made honour doth forget men's names,
 'Tis too respective, and too sociable,
 For your conversing.

14.

Steevens says that *respective* means respectful; but I cannot agree with him in opinion; the forgetting a man's name with whom you converse, would be a strange way of shewing your respect for him.—*Respective* means here, as it generally does in Shakespeare, punctilious, cautious, or attentive to consequences, and as I cannot well conceive how a man can be too sociable for conversation, I suppose that instead of *sociable* we should read *unso-ciable*, or rather *insociable*, which is more in Shakespeare's style.

In Love's Labour's lost, Holoornes, speaking of Armado who was a travell'd man, says:

" I abhor

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"I abhor such insociable and point-devise companions."

And afterwards the Princess says to the King:

"If this austere, insociable life,

"Change not your offer made in heat of blood," &c.

Malone reads *conversion*, instead of *conversion*; if that be right, the word *sociable* may stand, and your conversion may mean, your change of condition, situation.

20. Marry to confess,
Could he get me?

We should read *marry confess*. The present reading is an error of the press.

26. England was Geffrey's right,
And this is Geffrey's.

I have no doubt but we should read, "*and his is Geffrey's*:" And the meaning is, "England was Geffrey's right, and whatever is Geffrey's is now his," pointing to Arthur.

39. King of our fears, until our fears resolved,
Be by some certain King, purg'd and deposed.

Tyrwhitt's amendment is, I believe, the right reading: and either that or Warburton's must be adopted; the word *deposed* in the last line proves the justness of it, for they must suppose their fears to be kings before they could depose them.

Here's

Here's a *stay*
That shakes the rotten carcase of old death
Out of his rags.

I have no doubt but Johnson is right in reading *flaw* instead of *stay*. Steevens says that possibly by *stay* is meant a steady posture: but I don't see how a steady posture could shake the carcase of death out of his rags.

In the second part of Henry VI. the Duke of York says:

"Until the golden circuit on my head,
"Like to the glorious sun's transparent beams,
"Do calm the fury of this mad-bred flaw."

Speak on with favour; we are bent to hear.

47.

This line should be pointed thus:

"Speak on; with favour we are bent *to hear*."

Hath drawn him from his own determined aid.—

48.

The word *eye* in the line preceding, and the word *own*, which can ill agree with *aid*, induces me to think that we ought to read—his own determined *aim*, instead of *aid*—*His own aid* is little better than nonsense.

Here I, and sorrows sit.

52.

A slight corruption has here destroyed a very beautiful image. There is no poetical reader that will not join with me in reading:

"Here I and sorrow sit."

Which is also the reading of Johnson.

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PAGE 61.

In likeness of a young, untrimmed bride.

Warburton's explanation of this passage is truly ridiculous, and that of Steevens also is somewhat ludicrous; I mean that part of his note, in which he seems to insinuate that by *untrimmed*, Constance means *naked*. To *trim* means to *dress-out*, but it does not signify to *clothe*; and *untrimmed* may mean *unadorned*, but it cannot mean *unclad*; perhaps we should read *untried*, or *untrained*, or adopt Theobald's amendment, *and trimmed*.

64.

For that which thou hast sworn to do amiss,
Is't not amiss when it is truly done.

The old reading is,—*is not amiss*, which cannot be right: some amendment, therefore, was necessary, and all of those proposed will make sense of the passage; but I should prefer that of Hanmer, and read, *is most amiss*, to that of Johnson which is adopted in the text, because all the rest of Pandolf's argument is in the way of assertion, not of question: and it agrees with what he says in the next line but one:

“ The truth is then *most* done, not doing it.”

And also with what he afterwards says in the next page but one:

“ But thou dost swear only to be forsworn;

“ And *most forsworn*, to keep what thou dost swear.”

72.

Making that ideot, laughter keep men's eyes.

The

The word *keep* in this place, seems to me VOL. V.
to have no meaning; I have no doubt but we PAGE 72.
should read:

“ Making that ideot, laughter, *peep* men's eyes.”

Peep being used in an active sense, and
signifying to make peep.

So in the Merchant of Venice, Salarino
says,

“ Nature hath form'd strange fellows in her time;
“ Some that will evermore peep thro' their eyes,
“ And laugh like parrots at a bag-piper.

O grave unto a soul!
Holding the eternal spirit, against his will,
In the vile prison of afflicted breath.

75.

It appears from the amendment proposed by Farmer, and by the quotation adduced by Steevens in support of the old reading, that they both consider this passage in the same light, and suppose that King Philip intended to say, “ that the breath was the prison of the soul;” but I think they have mistaken the sense of it; and that by the vile prison of afflicted breath, he means the same vile prison in which the breath is confined; that is, the body.

In the second scene of the fourth act, King John says to Hubert, speaking of what passed in his own mind:

“ Nay, in the body of this fleshy land,
“ This kingdom, this *confine* of blood and breath,
“ Hostility and civil tumult reigns.”

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And Hubert says in the following scene:

“ If I, in act consent, or sin of thought
 “ Be guilty of the stealing that sweet breath,
 “ Which was *embounded* in this beauteous clay,
 “ May hell want pains enough to torture me!”

It is evident that in this last passage the breath is considered as *embounded* in the body; but I will not venture to assert that the same inference may with equal certainty be drawn from the former.

81. And O what better matter breeds for thee,
 Than I have named.—

I believe we should read *lo*, instead of *O*.

48. The iron of itself, tho' heat red-hot,
 Approaching near these eyes, would drink my tears,
 And quench this fiery indignation.

We should read either *its fiery*, or *his fiery* indignation; the present reading is probably an error of the press; *his* is most in Shakespeare's style.

87. There is no malice in this burning coal.

Dr. Gray's remark on this passage is an hypercriticism; the coal is still burning; for Hubert says, “ he could revive it with his breath;” but it had lost for a time its power of injuring by the abatement of its heat.

90. If what in rest you have, in right you hold,
 Why *then* your fears (which as they say attend
 The steps of wrong) *should* move you to mew up
 Your tender kinsman, &c.

It

It is evident that the words *should* and *then* have changed their places, and that we should read the passage thus: VOL. V. PAGE 90.

“ If what in rest you have, in right you hold;
 “ Why *should* your fears (which as they say attend
 “ The steps of wrong) *then* move you to mew up
 “ Your tender kinsman?”

The colour of the King doth come and go,
 Between his purpose and his conscience.

91.

I think Johnson has mistaken the meaning of this passage: the purpose of the King, which Salisbury alludes to, is that of putting Arthur to death, which he considers as not yet accomplished, and therefore supposes that there might still be a conflict in the King's mind

“ Between his purpose and his conscience.”

So, when Salisbury sees the dead body of Arthur, he says:

“ It is the shameful work of Hubert's hand,
 “ The practice, and the purpose of the King.”

Till I have set a glory to this hand,
 By giving it the worship of revenge.

103.

I believe that, in repeating these lines, Salisbury should take hold of the hand of Arthur, to which he promises to pay the worship of revenge.

But since you are a gentle convertite.

107.

The same expression occurs in As You Like
 it;

VOL. V. it; where Jacques, speaking of the young
PAGE 107. Duke, says:

“ There is much matter in these convertites.”

In both these places, the word *convertite* means a *repenting sinner*; not as Steevens says, *a convert*, by which, in the language of the present time, is meant a person that changes from one religion to another, in which sense the word could neither apply to King John, or to Duke Frederick: in the sense that I have given it, it will apply to both.

107.

Use all your power

To stop their marches 'fore we are inflamed.

This cannot be right, for the nation was already as much inflamed as it could be, and so the King himself declares. We should read *for* instead of *'fore*, and then the passage will run thus:—

“ Use all your power

“ To stop their marches; for we are inflamed;

“ Our discontented counties do revolt,

“ The people quarrel with obedience,” &c.

110.

Return the precedent to these Lords again.

The precedent does not mean the original treaty, as Steevens supposes, but the rough draft.

So in Richard III. the Scrivener employed to engross the indictment of Lord Hastings, says, “ that it took him eleven hours to write
it,

it, and that the *precedent* was full as long a VOL. V.
doing. PAGE 110.

I must withdraw and weep 111.
Upon the spot of this enforced cause.

Spot probably means, *stain* or *disgrace*.

No, no, on my soul it never shall be said. 111.

One of these *noes* should be struck out, as
injuring the metre, without enforcing the
sense.

And to thrill and shake, 115.
Even at the crying of your nations crow,
Thinking this voice an armed Englishman.

I could make nothing of this passage, but
in looking into Johnson's edition, I find it
printed thus, which I suppose to be right:

“ Even at the crying of *our* nation's crow,
“ Thinking *his* voice an armed Englishman.”

Fly noble English, you are hought and sold; 118.
Unthread the rude eye of rebellion.

Theobald's amendment may be supported
by Salisbury's next Speech but one, in which
he says:—

“ We will *untread* the steps of damned flight.”

But the word *eye* induces me to think that,
notwithstanding the harshness of the meta-
phor, the present reading is that of Shake-
speare. Coriolanus says of the common people
of Rome:

“ Even

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“ Even when the navel of the state was touch’d
“ They would not thread the gates.”

124.

Death having preyed upon the outward parts
Leaves them; invisible his siege is now
Against the mind.

As the word *invisible* has no sense in this passage, I have no doubt but the modern editors are right in reading *insensible*, which agrees with the two preceding lines:

“ Fierce extremes

“ In their continuance, *will not feel* themselves;
“ Death having preyed upon the outward parts
“ Leaves them insensible: his siege is now
“ Against the mind.”

The last lines are evidently intended as a paraphrase, and confirmation of the two first. I cannot conceive why death should be more invisible when he attacks the mind, than when he attacks the body: as it is through the organs of the body that he attacks the mind.

RICHARD

RICHARD THE SECOND.

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PAGE 138.

WHEN Harry? When?

Obedience calls, I should not bid again.

There should be no mark of interrogation after the second *when*, which is connected with the words that follow:

“ When Harry? When

“ Obedience calls, I should not bid again.”

Where then, alas! may I complain myself?

142.

A literal translation of the French phrase *me plaindre*.

And throw the rider head-long in the lists,

142.

A Caitiff recreant to my cousin Hereford.

Tyrwhit doubts whether *Caitiff*, in our language, ever signified a captive; surely it must signify a prisoner in this place.

To God, my King, and his succeeding issue.

144.

I believe that my succeeding issue, the reading of the quarto, is the right reading; Mowbray afterwards says:

“ To prove him in defending of himself,

“ A traitor to my God, my King, and *me*.”

A dearer

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A dearer merit——

Have I deserved at your highness' hand.

Johnson, in his note on this passage, says, *to deserve a merit* is a phrase of which he knows not any example: yet one of the senses which he attributes in his dictionary, to the word *merit*, is a reward observed, and he supports it by the following quotation from Prior:

“ Those laurel-groves, *the merits of thy* youth,
“ Which thou from Mahomet did'st greatly gain;
“ While bold assertor of resistless truth,
“ Thy sword did god-like liberty maintain.”

As Shakespeare uses *merit* in this place in the sense of reward, he frequently uses the word *meed*, which properly signifies reward, to express merit.

So in Timon of Athens, Lucullus says:

“ No meed but he repays,
“ Seven fold above itself.”

And in the Third Part of Henry VI. Prince Edward says:

“ We are the sons of brave Plantagenet,
“ Each one already blazing by our meeds.”

And again in the same play, King Henry says:

“ That's not my fear, my meed hath got me fame.”

152.

Now, no way can I stray;
Save back to England, all the world's my way.

There's

There's no way for me to go wrong, except VOL. V.
back to England. PAGE 152.

Think not the King did banish thee, 155.
But thou the King.

The same thought occurs in Coriolanus.

The setting sun, and music at the close, 160.
As the last taste of sweets, is sweetest last;
Writ in remembrance more than things long past.

This passage as it is pointed, is neither sense nor grammar; it should certainly be pointed thus, and then it will require no further explanation:

“ The setting sun, and music at the close,
“ (As the last taste of sweets is sweetest) last
“ Writ in remembrance more, than things long past.”

The word *last*, at the end of the second line, is a verb.

This teeming womb of royal Kings, 161.
Fear'd for their breed, and famous by their birth.

That is, feared for their hereditary valour.
So in Henry V. the French King says, speaking of Henry:

“ The kindred of him hath been flesh'd upon us,
“ And he is bred out of that bloody strain,
“ That hunted us in our familiar paths.”

For christian service and true chivalry. 162.

If these words be included in a parenthesis,
no transposition, such as Johnson proposes,
will

VOL. V. will be longer necessary; the passage will
PAGE 162. then run thus:

“ Renowned for their deeds as far from home,
“ (For christian service and true chivalry)
“ As in the sepulchre in stubborn jewry.”

The line included in the parenthesis, is merely an explanation of the *deeds*, mentioned in the line preceding.

162. Is now bound in with shame,
With inky blots, and rotten parchment bonds.

Gray's observation on this passage, is that of a man who had not read the play with any degree of attention; Gaunt does not allude, as he supposes, to any loans or exactions extorted by Richard, but to the circumstance of his having actually farmed out his royal realm, as he himself styles it. In the last scene of the first act, he says:

“ And for our coffers—are grown somewhat light,
“ We are enforced to farm our royal realm.”

And it afterwards appears that the person who farmed the realm was the Earl of Wiltshire, one of his own favourites.

164. Thy state of law is bond-slave to the law.

Warburton's explanation of this passage is too absurd to require confutation; and his political observation is equally ill-founded; the doctrine of absolute sovereignty might as well have been learned in the reign of Elizabeth,

Elizabeth, as in that of her successor; she VOL. V.
was in fact as absolute as he wished to be. PAGE 164.

Johnson's explanation is in general just, but I think that the words *of law*, must mean *by law*, or according *to law*, as we say *of course*, and *of right*, instead of *by right* or *by course*.—Gaunt's reasoning is this, “having let your kingdom by lease, you are no longer the King of England, but the landlord only, and your state is by law, subject to the law.”

And thy unkindness be like crooked age. 165.
 To crop at once, a too long withered flower.

Shakespeare had probably two different, but kindred ideas in his mind; the bend of age, and the sickle of time, which he confounded together.

His time is spent, our pilgrimage must be. 166.
 That is, our pilgrimage is yet to come.

And my inward soul 172.
 With nothing trembles: at something it grieves,
 More than the parting from my Lord, the King.

Warburton does not appear to have understood this passage nor Johnson either. Through the whole of this scene, till the arrival of Green, the Queen is describing to Bushy, a certain unaccountable despondency of mind, and a foreboding apprehension which she felt of some unforeseen calamity: she says, “that her inward soul trembles without

VOL. V. without any apparent cause and grieves at
 PAGE 172. something more than the King's departure, though she knows not what:" he endeavours to persuade her that it is merely the consequence of her sorrow for the King's absence: she says it may be so, but her soul tells her otherwise. He then tells her it is only conceit; but she is not satisfied with that way of accounting for it, as she says that conceit is still derived from some fore-father grief, but what she feels was begot by nothing; that is, had no preceding cause. Conceit is here used in the same sense that it is in Hamlet, when the King says that Ophelia's madness was occasioned by conceit upon her father.

174. 'Tis in reversion that I do possess.

As the grief the Queen felt was for some event which had not yet come to pass, or at least yet come to her knowledge, she expresses this, by saying that the grief which she then actually possessed, was still in reversion, as she had no right to feel the grief until the event should happen which was to occasion it.

175. So Green thou art the midwife of my woe;
 And Bolingbroke my sorrow's dismal heir.

Johnson has mistaken the meaning of this passage also; the Queen does not in any way allude to Bolingbroke's succession to the crown; an event of which she could at that time have had no idea. She had said before,
 that

that some unborn sorrow, ripe in fortune's VOL. V.
womb, was coming towards her; she talks PAGE 175.
afterwards of her unknown griefs being be-
gotten; she calls Green the midwife of her
woe, and then means to say, in the same
metaphorical jargon, that the arrival of Bo-
lingbroke was the dismal offspring that her
foreboding sorrow was big of, which she ex-
presses by calling him her sorrow's dismal
heir, and explains more fully and intelligibly
in the following line:

“ Now hath my soul brought forth her prodigy.”

But more than why—why have they dar'd to march. 182.

There seems to be an error in this passage,
which I believe should run thus:—

“ But more then: Why? Why have they dar'd,” &c.

This repetition of the word *why*, is not
unnatural for a person speaking with much
warmth.

And ostentation of despised arms. 182.

The meaning of this probably is, a boastful
display of arms which we despise.

To rouse his wrongs and chase them to a bay. 183.

We should either read *his wrongers* instead
of *wrongs*, or suppose that by *wrongs* are
meant the persons who wrong him.

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PAGE 192.

So high above his limits swell the rage.

Probably an error of the press, but we should certainly read *swells* the rage, not *swell*.

193.

Where is the Earl of Wiltshire? Where is Bagot?

I agree with Johnson in thinking that this was a mistake of the author's, because we find a mistake of the same nature in the second act, where Bolingbroke says, that Bristol Castle was held by Bushy and Bagot; yet it is certain that Bagot was not taken at Bristol, for we find him afterwards accusing Aumerle of treason, and in the 178th page, in the parting scene between him, Green, and Bushy, he declares his intention of flying to the King in Ireland.

199.

That from this castle's totter'd battlements.

I believe we should read *tatter'd* instead of *totter'd*: so in the Second Part of Henry IV. Richmond calls Northumberland's Castle,

“ This *worm-eaten* hold of ragged stone.”

An expression synonymous to *tatter'd*.

226.

Thou beauteous inn!

Why should hard-favour'd grief be lodg'd in thee,
When triumph is become an ale-house guest?

I cannot agree with Steevens that the word *inn* in this place means an habitation
in

in general; it means a house of public enter- VOL. V.
tainment, and is opposed to *ale-house* in the PAGE 226.
following line.

For why the senseless brands will sympathise, 227.
The heavy accents of thy moving tongue.

This is certainly childish prattle, as Johnson calls it, but it is of the same stamp with the other speeches of Richard, after the landing of Bolingbroke, which are a strange medley of sense and puerility.

Sent back like hallowmas, or *shortest of day*. 228.

We should surely read:—

“ Sent back like hallowmas, or shortest day.”

And with sighs they jar, 242.
Their watches to mine eyes, &c.

I believe Johnson's reading is right, as it makes sense of the passage; which it is not as it stands; to *jar* is to make a rattling sound, as a clock does at each motion of the pendulum; by the outward watch is meant, the outward part of the watch, and nothing more.

HENRY THE FOURTH.

FIRST PART.

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PAGE 252.

FIND we a time for frightened peace to pant, &c.

I cannot agree with Johnson in thinking that the words *find we*, mean let us *find*, or let us *suffer*, &c. I think they mean, *do we find?* and that the sentence should conclude with a note of interrogation.

253.

No more the thirsty entrance of this soil,
Shall daub her lips, with her own childrens' blood;
No more shall trenching war, &c.

This is a very embarrassing passage; it is nonsense as it stands, and the amendments proposed by most of the editors, do not seem satisfactory even to themselves; I shall therefore hazard a conjecture, perhaps as erroneous as the rest: Warburton thinks that he solves every difficulty, by reading *trempe* instead of *damp*, or *daube*, which would evidently be a change for the worse, and be nothing to the purpose, for the difficulty does not lie in the word *daub*, but in *entrance*.

The amendments proposed by Johnson depart considerably from the old reading, and if admitted, would make out but a very harsh
and

and imperfect kind of sense:—and that pro- VOL. V.
posed by Steevens, the reading of *entrants* PAGE 253.
instead of *entrance*, cannot possibly be right,
because the king does not allude to ravages
committed by any foreign invaders, but to
the blood shed by the English themselves;
by those who,

“ Did lately meet in the *intestine* shock,
“ And furious close of *civil* butchery.”

The amendment I should propose, is to
read *Erinnys*, instead of *entrance*, and then
the passage will run thus:—

“ No more, the thirst’ *Erinnys* of this soil
“ Shall daub her lips, with *her* own children’s blood;
“ No more shall trenching war channel *her* fields,
“ Nor bruise *her* flowrets with the armed hoofs of
“ hostile paces.”

By *Erinnys* is meant the fury of discord.
The *Erinnys* of this soil, may possibly be con-
sidered as an uncommon mode of expression,
as in truth it is, but it is justified by a passage
in the second *Eneid* of Virgil, where Eneas
calls Hellen:

“ *Trojæ, & patriæ communis Erinnys.*”

And an expression somewhat similar oc-
curs in the First Part of Henry VI. where
Sir William Lucy says:

“ Is Talbot slain? The Frenchman’s only scourge,
“ Your kingdom’s terror, and black Nemesis.”

VOL. V. It is evident that the words, *her own chil-*
 PAGE 253. *dren; her fields, her flowrets*, must all necessarily refer to *this soil*; and that Shakespeare in this place, as he does in many others, uses the personal pronoun instead of the impersonal, *her* instead of *its*; unless we suppose that he means to personify the soil, as he does in Richard II. where Bolingbroke departing on his exile says:

“ Sweet soil adieu,
 “ My mother and my nurse that bears me yet.”

265. As melancholy as a gib-cat.

In Johnson's Bartholomew Fair, Wasp
 says:

“ Before I will endure such another half-day with
 “ him, I'll be drawn with a good gib-cat through
 “ the great pond, as his uncle Hodge was.”

I should therefore suppose that a gib-cat means a strong ram-cat, rather than an old one.

266. The melancholy of moor-ditch.

Alluding perhaps to the thick gloomy look of a standing pool of muddy water, such as probably moor-ditch used to contain.

278. And never rise
 To do him wrong, &c.

The passage should be pointed thus:

“ And

“ And never rise
 “ To do him wrong, or any way impeach;
 “ What he then said, so he unsay it now.”

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Shall we buy treason, and indent with fears,
 When they have lost and forfeited themselves?

279.

Warburton's note on this passage is perfectly unintelligible; no human being can comprehend, how *with fears* can mean with *Mortimer*. Steevens has proved that Johnson's amendment is inadmissible, none of the noblemen in question having as yet rebelled or *forfeited* themselves: he proposes, however, no amendment himself; that which I should offer, is to read the passage thus:

“ Shall we buy treason? And indent *for foes*,
 “ When they have lost, and forfeited themselves?

Which perfectly agrees with the rest of this speech, for Henry looks upon Mortimer as his enemy, and as having wilfully betrayed himself to Glendower. Hanmer proposes to read *foes*, but it is necessary also to read *for* instead of *with*, unless the King considers Mortimer as a party in the agreement.

Never did bare and rotten policy
 Colour his working with such deadly wounds.

282.

Since there is such good authority as Johnson informs us, for reading *base* in this passage instead of *bare*, the former word should certainly be adopted. Bare policy, that is, policy lying open to detection, as Johnson explains

VOL. V. explains it, is in truth not policy at all; the
PAGE 282. epithet *base*, also agrees best with *rotten*.

282.

To prove that true

Needs no more but one tongue for all those wounds,
Those mouthed wounds, which valiantly he took," &c.

The construction of this passage is sufficiently clear, but seems obscure to Johnson from his having mistaken the author's idea; Hotspur calls Mortimer's wounds *mouthed*, from their gaping like a mouth, and says, that to prove his loyalty, but one tongue was necessary for all these mouths; this may be harsh, but the same idea occurs in *Coriolanus*, where one of the populace says:

" For if he shews us his wounds, we are to put our
" tongues into these wounds, and speak for them."

And again in *Julius Cæsar*, Anthony says:

" But were I Brutus,
" And Brutus Anthony; there were an Anthony
" Would ruffle up your spirits, and put a tongue
" In every wound of Cæsar, that should move," &c.

283.

Then his cheek look'd pale,
And on my face he turn'd an eye of death,
Trembling even at the name of Mortimer.

Johnson and Steevens seem to think that Hotspur meant to describe the King as trembling, not with fear, but rage; but surely they are mistaken. The King had no reason to be enraged at Mortimer, who had been taken prisoner in fighting against his
enemy,

enemy, but he had much reason to fear the man who had a better title to the crown than himself, which had been proclaimed by Richard II. and accordingly when Hotspur is informed of that circumstance, he says: VOL. V. PAGE 283.

“ Nay then I cannot blame his cousin King,
 “ That wished him on the barren mountain starved.”

And Worcester in the very next line, says:
 “ he cannot blame him for trembling at the name of Mortimer, since Richard had proclaimed him next of blood.”

But out upon this half-faced fellowship!

287.

Warburton's explanation of these words is not satisfactory, and Johnson's lapelled coat, is an image much too low for Hotspur to allude to, in one of his highest flights. Neither of these explanations would justify Worcester's remark, that Hotspur apprehended a world of figures there, &c. the image appears to me to be taken from the medals which are usually struck to commemorate any signal event, or great action; which have generally on one side the head of the person who performed it: when two persons are supposed to have an equal share in the action, they are both of course delineated in the medal, and most frequently in profile. This is the half-faced fellowship which Hotspur disdains, as he wished to enjoy all the dignities of honour without a rival. The coins of Philip and Mary, which were struck in the manner I have

VOL. V. have described, made this idea familiar to
PAGE 287. Shakespeare.

287. He apprehends a world of figures here,
 But not the form of what he should attend.

Worcester was about to communicate to Hotspur an important secret, but before he has disclosed it, Hotspur flies off in a kind of rhapsody without waiting to hear what Worcester had to propose, on which the latter observes, "that his imagination was filled with some great conceptions, but that he did not regard the particular business to which he ought to attend." This appears to me to be the plain meaning of this passage.

288. Why, what a wasp-stung and impatient fool art thou?

This reading is confirmed by Hotspur's reply,

"Why look you, I am whipp'd and scourg'd with
" rods,
" Nettled and *stung* with pismires, when I hear
" Of this vile politician Bolingbroke."

Yet wasp-tongued, would also be good sense, for a peevish scold is frequently called a wasp, and Johnson gives that name to a peevish character in his Bartholemew Fair.

293. And your chamber-lie, breeds fleas like a loach.

Loach does not mean here a lake, but a species of fish. It is not likely that Shakespeare should put a Scottish word into the mouth of a Kentish carrier, nor have I ever
heard

heard that lakes were remarkable for breeding
fleas. VOL. V. PAGE 293.

The loach is a very small fish, but so exceedingly prolific, that it is seldom found without spawn in it; and it was formerly a practice for the young gallants to swallow loaches in wine, not merely as Steevens supposes, in order to shew their dexterity, but because loaches were considered as invigorating, and as apt to communicate their prolific quality. The carrier therefore means to say, “that your chamber-lie breeds fleas as fast as a loach breeds,” not *fleas* but *loaches*.

So in *As You Like It*, Jacques says, “that he can suck melancholy out of a song, as a weazel sucks eggs,” but he does not mean that the weazel sucks eggs out of a song.

And in *Troilus and Cressida*, where Nestor says that Thersites is

“A slave whose gall coins slanders like a mint,”

he means, that his gall coined slanders as fast as a mint coined money.

There's a franklin.

299.

A *franklin* is not, as Johnson says, a *little gentleman*, but a *freeholder*.

When a jest is so forward, and a foot too.

392.

Surely we should read, so *froward*, instead of so *forward*.

It will be argument for a week.

305.

Steevens

VOL. V. Steevens says, that by *argument* is meant
 PAGE 305. *subject-matter* for a drama: but surely that is
 not the meaning of the word *argument* in
 this place; a matter that became the subject
 of a drama would probably have more than a
 week's duration: argument here means the
 subject of discourse or merriment.

So Pedro says to Benedict, in *Much Ado
 about Nothing*,

“ Well, if ever thou dost fall from this faith, thou wilt
 “ prove a notable *argument*.”

346. I'll procure this fat rogue, a charge of foot, and
 I know his death will be a march of four-score.

That is, of four-score feet; the Prince quib-
 bling on the word *foot*, which signifies a mea-
 sure, and the infantry of an army. I cannot
 conceive why Johnson supposes that he means
 four-score yards; he might as well extend it
 to four-score miles.

348. If your mother's cat
 Had but kittened.

We should read, *had kittened*, without *but*.

349. And the herds
 Were strangely clamorous *to* the frightened fields.

We should read, *in* the frightened fields.

355. Pride, haughtiness, opinion and disdain.

Opinion means here *self-opinion*, or *conceit*.

And

And these musicians that shall play to you
 Hang in the air a thousand leagues from hence;
 Yet straight they shall be here.

This passage is right as it stands, and is indeed so well and so clearly expressed, that I should think it required neither comment or amendment. That proposed by Warburton is unnecessary, and the reason he assigns for it is confuted by the practice of every hour. "It is an hundred miles to Coventry, yet I shall be there before night." Warburton was a learned man, yet a very indifferent commentator: these are common, and also proper modes of expression, although the word *though* is not introduced, and indeed the sentences run better without it. I am surprised that Malone should think any amendment necessary, and even if that were the case the amendment he proposes would not answer, for though the word *an* does signify *if*, it never signifies *though*, and in the sense of *if* it would not answer here so as to produce any meaning.

As in reproof of many tales devised.

361.

Reproof means here *disproof*.

By smiling pickthanks, and base news-mongers.

361.

The word *by* in this place refers to *devised*, in the next line but one, above.

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PAGE 363.

—————Carded his state;
 Mingled his royalty with carping fools,
 Had his great name profaned with their scorns.

I have no doubt but Warburton is right in his interpretation of this passage, but I think his amendment unnecessary; Shakespeare, who uses *vail* for *avail*, *quite* for *requite*, *strain* for *constrain*, *draw* for *withdraw*; and in this very place the word *currents* for *occurrents*, may fairly be supposed to use the word *carded* for *discarded*.

To card, when applied to wool, is not to mingle the coarse wool with the fine, but to blend together the fibres of the wool in such a manner that they may be spun into a thread; and the word *card*, in this signification, cannot, by the most forced interpretation, form any sense in this passage. Farmer might well have spared his note, as it only proves what every man knows, that there are such utensils as cards, and that those cards are made.

364.

And give his countenance against his name.

I doubt the propriety of Johnson's explanation of this passage, and should rather suppose the meaning of it to be, "that he favoured and encouraged things that were contrary to his dignity and reputation." To countenance, or to give countenance to, are common expressions, and mean to patronize or encourage.

He

He hath more worthy interest to the state
Than thou, the shadow of succession.

To have an interest *to* any thing is not English. If we read,

“ He hath more worthy interest *in* the state,”

the sense would be clear, and agreeable to the tenor of the rest of the King's speech.

When I will wear a garment all of blood
And stain my favours in a bloody mask.

366.

Steevens' explanation of this passage appears to be right; the word *garments* in the preceding line seems to confirm it; and the same expression occurs near the conclusion of the play, where it is evidently used in the sense which he contends for:

“ But let my favours hide thy mangled face,”

says the Prince to Percy after he had killed him. Warburton supposes that when he says these words, he stoops down and kisses him, but that would be ridiculous. Johnson supposes, with more propriety, that he covers him with a scarf. The word *favour*, in the sense of *countenance*, has no plural when applied to one person only.

Yea, even the slightest worship of his time.

367.

We should read,

“ The slightest worship of *the* time.”

His time is scarcely sense.

Sing

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PAGE 369.

Sing me a bawdy song; make me merry.

Read, "*to* make me merry."

383. A comfort of retirement lives in this.

Johnson's explanation is confirmed by a passage in the Laws of Candy, where Gaspero says,

"And it may be,
"He has some petty Lordship to retire to."

That is, to have recourse to.

384. We of the offering side
Must keep aloof from strict arbitrement.

Johnson's last explanation of the word *offering*, appears to be right; his first is far-fetched and unnatural.

387. All plum'd like ostridges, that with the wind
Baited like eagles having newly bathed.

This appears to be the right reading, and to be justly explained by Steevens; when birds have bathed they cannot fly until their feathers be disentangled, by *baiting* with the wind.

389. The powers of us may serve so great a day.

To make this sentence correct, we should either read the *power of* us, or the *powers with* us.

390. A souc'd gurnet.

A gurnet

A gurnet is an excellent fish, and known VOL. V.
by that name in Ireland.—In London, as I PAGE 390.
am told, it is called a Piper.

We must away all night. 393.

Read, “We must away all *to*-night.”

I hold as little counsel with weak fear 394.
As you, my Lord, or any Scot that this day lives.

We should omit the words *this day*, which
weakens the sense, and destroys the measure.

Now when the Lords and Barons of the realm 396.
Perceived Northumberland did lean to him,
The more and less came in with cap and knee.

Steevens has given the words, *the more or
less*, the only explanation they can bear; but
I have little doubt that we ought to read,

“They, more and less, came in,” &c.

No, good Worcester, no; 405.
We love our people well.

As there appears to be no reason for in-
troducing the negative into this sentence, I
should suppose it an error of the press, and
that we ought to read,

“Know, good Worcester, know,” &c.

There is sufficient reason to believe that
many parts of these plays were dictated to
the transcribers, and the words *know* and
no are precisely the same in sound.

Who

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PAGE 417.

Who never promiseth, but he means to pay.

We should certainly read,

“ Who never promiseth, but means to pay.”

Which agrees with what the Prince says in the first act:

“ So when this loose behaviour I clear off,

“ And pay the debts, I never promised,” &c.

417. Thou hast redeemed thy lost opinion.

Read, “ *my* lost opinion.”

420. But let my favours hide thy mangled face.

Johnson's explanation of this passage is right: Warburton's supposition is rather ludicrous.

So, in the 366th page, the Prince says,

“ When I will wear a garment all of blood,

“ And stain my favours in a bloody mask.”

HENRY THE FOURTH.

SECOND PART.

VOL. V.

PAGE 437.

OPEN your ears, for which of you will stop
The vent of hearing, when loud rumour speaks?

The word *vent* is here used in a very uncommon sense, to express the passage through which sound enters; it usually means that through which any thing is let out.

Rumour is a pipe

438.

Blown by surmises, &c.

Johnson accuses Shakespeare of forgetting, in this place, that Rumour is the speaker; had he read on for six lines further, he would have found that the poet did not forget that circumstance, but makes Rumour remark how needless it was for him to describe himself:

“ But what need I thus

“ My well known body to anatomize

“ Among my household.”

Every minute now

442.

Should be the father of some stratagem.

P

Some

VOL. V. *Some stratagem*, means here some great,
PAGE 442. important or dreadful event.

So, in the Third Part of Henry VI. the father who had killed his son, says,

“ O pity God! this miserable age!

“ What stratagems, how fell, how butcherly!

“ This mortal quarrel daily doth beget.”

442. He seemed in running to devour the way.

VOL. V. So Ariel, to describe his alacrity in obeying
PAGE 437. Prospero's commands, says,

“ I'll drink the air before me.”

453. I was never mann'd with an agate till now.

Warburton, in his note on this passage, says, that our author uses the word *aglet* in another place, to express the same thought; but that is not the fact. Shakespeare nowhere uses *aglet* in that sense, but Warburton chose to do it for him, by insisting upon reading *aglet* instead of *agate*, in the following passage, in *Much Ado about Nothing*, though there was neither necessity or authority for the alteration:

“ If tall, a lance ill headed;

“ If low, an agate very vilely cut.”

The words *vilely cut*, shew plainly that *agate* is the right reading.

454. What said Master Dombledon.

Probably *Double-down*.

I am the fellow with the great belly, and he is my dog. PAGE 460.

Farmer's observation on this passage is rather ridiculous.—Was there any man ever so fat that he could not see his way.

Your chin double, your wit single.

462.

Johnson's explanation of this passage is not conceived with his usual judgment:—it does not appear that Falstaff's merriment was antiquated or unfashionable; for if that had been the case, the young men would not have liked it so well, nor would that circumstance have been perceived by the chief justice, who was older than himself; but though Falstaff had such a fund of wit and humour, it was not unnatural that a grave judge, whose thoughts were constantly employed about the serious business of life, should consider such an improvident, dissipated old man, as single-witted, or half-witted, as we should now term it.—So, in the next act, the chief justice calls him a *great fool*; and even his friend Harry, after his reformation, bids him not to answer with a fool-born jest, and says, “that white hairs ill become a fool and jester.”

I think, however, that this speech of the chief justice is somewhat in Falstaff's own style, which verifies what he says of himself, “that all the world loved to gird at him, and that he was not only witty himself, but the cause of wit in other men.”

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PAGE 463.

I were better to be eaten to death with a rust.

Surely we should read, *with rust*, not a *rust*.

466.

HAST.—But by your leave it never yet did hurt
To lay down likelihoods, and forms of hope.

BARDOLPH.—Yes, in this present quality of war
Indeed of instant action.

All the commentators have endeavoured to reform this passage, but, in my opinion, without success;—and as there is no authority whatsoever for the alteration made by Johnson, and adopted by Steevens, I must first state the passage as it originally stood:—

“ Yes, *if* this present quality of war,
“ *Indeed the* instant action;”

and then I think that the slightest alteration in two words, which will scarcely make any difference in the trace of the letters, will render it clearly intelligible. I should therefore propose to read it thus:—

“ Yes, if this prescient quality of war
“ Induc’d the instant action.”

The train of reasoning is this:—Hastings says it never yet did hurt to lay down likelihoods or forms of hope; Bardolph replies that such speculations had been hurtful, when the consideration of them, and reliance upon them, induced the leaders to proceed to instant action; Bardolph is sensible and consistent,

sistent, he is not an enemy to Hope, for he VOL. V.
wishes that they should delay their march till PAGE 466.
the arrival of the succours which they hoped
for from Northumberland, but he is against
their proceeding to meet the King with un-
equal force, on the prospect of being joined
by him on the way. It is such sanguine and
uncertain hopes as these that he compares to
the appearing buds, and which he says were
the ruin of Harry Percy. The word *induced*,
in writing, differs but little from *indeed*, nor
does *prescient* differ much from *present*.——
In *Troilus and Cressida*, Ulysses considers
prescience as one of the qualities of a gene-
ral; speaking of the young men in the army,
he says,

“ They tax our policy and call it cowardice;
“ Count wisdom, as no member of the war;
“ Forestal prescience, and esteem no act
“ But that of hand.”

A parcel-gilt goblet,

474.

That is, a goblet partly gilt, and partly
not; it does not mean, as Johnson sup-
poses, a goblet gilt over, as distinguished
from solid gold.

Wash thy face, and draw thy action.

477.

Draw means here *withdraw*.

And that I am a proper fellow of my hands,

482.

That is, a handsome fellow for my size, or
of my inches, as we should now express it.

The

VOL. V. The way of measuring horses is by hands,
 PAGE 482, and to this Poins alludes. A tall fellow, in
 the language of Shakespeare's time, means,
 as Johnson observes, a stout, fighting fellow;
 but the word *tall* does not occur in this pas-
 sage, and the word *proper* did not bear the
 same meaning.

485. Put on two leather-jerkins, and aprons, and wait
 upon him at his table as drawers.

Johnson is offended at the improbability of
 this plot's succeeding, where the Prince and
 the drawers were all known; he forgets that
 all the family were in the secret except Fal-
 staff, and that the Prince and Poins were
 disguised.

487. And speaking thick, which Nature made his blemish,
 Became the accents of the valiant.

This passage will bear two different inter-
 pretations; it may either mean, that speaking
 thick, which was a natural blemish in him,
 was considered as adding grace to the accents
 of the valiant; or that it came to be affected
 and practised by them. If the word *became*
 is used in this latter sense, we should read
accent in the singular, instead of *accents*. I
 should suppose the last explanation to be the
 true one, which is confirmed by the lines
 immediately succeeding:—

“ For those that could speak low and tardily
 “ Would turn their own perfections to abuse,
 “ To seem like him.”

You

You make fat rascals, Mrs. Dol.

To grow fat and bloated, is one of the consequences of the venereal disease; and to that Falstaff probably alludes. There are other allusions in the following speeches to the same disorder.

Have we not Hiren here?

500 & 502.

Steevens supposes that in the first of these passages Hiren means a woman, and that in the second it means a sword. It is of little consequence which of the explanations we adopt, but I see no reason why the word should not have the same sense in both places; and as Pistol, in his next speech but one, calls his sword *sweet-heart*, it is probable that by *hiren* he means his sword in both;—besides Dol was not his sweet-heart.

Quoit him down, Bardolph, like a shove-groat shilling.

505.

Falstaff, as Steevens observes, alludes to the brass casters used in playing shovel-board, the last of which frequently knocks off those which were played before;—some of the antient coins were used for this purpose, as appears from the passages already cited; and also from a passage in the Merry Wives of Windsor, where Slender says, “his pocket was pick’d of seven groats in mill’d sixpences, and two Edward’s shovel-boards.”

In

VOL. V. In Campion's History of England, shovel-
PAGE 505. board is called *slide-groat*.

505. See if he be not lisp^{ing} to his master's old tables.

Warburton proposes to amend this passage by reading *clasping* instead of *lisp^{ing}*, and supports that amendment by a passage in Cymbeline, where we find indeed the word *clasp*, and connected with the word *tables*; but it is there used in a very different sense from that which he contends for, and means merely to *shut up*, not *to embrace*. *To lisp* is the right reading, and means to speak in the soft voice of a lover.

So, in the first act of the Mad Lover of Beaumont and Fletcher, the Fool, in describing the boy, says,

“ That he lisps when he lists to catch a chamber-
“ maid.”

And in the Devil is an Ass, when Fitzdottrell finds Pug making love to his wife, he says,

“ I'll help your lisp^{ing}.”

515.

———And hanging them,
With deafning clamours in the slippery clouds.

The modern editors read slippery *shrowds*, but Steevens contends for the old reading, and says that there is no advantage obtained by the amendment, for that *shrowds* had formerly the same meaning as *clouds*, in which
assertion

assertion he appears to be right:—but the word *shrowds* has certainly another signifi- cation, and means the great ropes of a ship which go up the masts, and from one mast across to the other.—He says, a moderate tempest would hang the waves in the shrowds, but I cannot think that, for when the waves are hung in the shrowds, the whole ship must be under them. If Hotspur were the speaker, *clouds* might be the right reading; but this is not an extravagant rant, it is a natural description, expressed in the sublimest language of poetry, and therefore I should suppose that we ought to read *shrowds*. The epithet *slippery* is applicable to *shrowds* in the sense which I contend for, but would ill agree with *clouds*,

Oh! if this were seen!

The happiest youth viewing his progress through,
What perils past, what crosses to ensue
Would shut the book, &c.

513.

I don't think that Johnson has thoroughly conceived the meaning of this passage; this happy youth, who is to foresee the future progress of his life, cannot be supposed at that time of his happiness, to have gone through many perils. Both the perils and crosses that the King alludes to were yet to come, and what the youth is to foresee, is the many crosses he would have to contend with, even after he has passed through many perils.

Are

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PAGE 519.

Are those things then necessities?

Then let us meet them like necessities.

That is, let us meet them with that patience and quiet temper with which men of fortitude meet those events which they know to be inevitable.—I cannot approve of Johnson's explanation.

531.

Swifter than he that gibbets on the brewer's bucket.

I don't think Johnson's explanation of this passage just.—The carrying beer from the vat to the barrel, must be a matter that requires more labour than swiftness. Falstaff seems to mean, "swifter than he that puts the buckets on the gibbet;" for as the buckets at each end of the gibbet must be put on at the same instant, it necessarily requires a quick motion.

534.

The feats he hath done about Turnbull-street.

Johnson, in his *Dramatis Personæ* of his Bartholomew Fair, describes Jordan Knockum, as a horse courser, or ranger of Turnbull-street.

541.

Turn your books to graves.

It appears to me that the present reading cannot be right, and that we must either read *greaves* with Steevens, or *glaives* with Warburton: Prince John, in the next scene, addressing the Archbishop in the same manner that Westmoreland does in this, makes use of this expression,

"Turning

“Turning the word to *sword*, and life to death,”
 which would induce me to read in this
 place,

“Turning your books to glaives.”

My brother general the common wealth,
 To brother born, an household injury,
 I make my quarrel in particular.

545.

It is absolutely impossible that these words should imply the sense which Warburton contends for, and though Johnson's amendment would render the passage intelligible, it is rather improbable that two words so entirely unlike as *general*, and *brother*, should be mistaken for each other; besides there seems to be a kind of antithesis intended between *brother-general* and *brother-born*, which makes me think the passage right as it now stands: the Archbishop would not have called his brother, his *brother-born*, if it were not to mark some distinction.

The meaning of the passage appears to me to be this, “My brother-general (meaning Mowbry, the Lord-marischal) makes the misconduct of publick affairs, and the welfare of the community, his cause of quarrel, but my particular cause of quarrel, is a family injury, the cruelty with which my real brother has been treated;” meaning Lord Scroop.

And present execution of our wills,
 To us and to our purposes confined.—

548.

Warburton's

VOL. V. Warburton's amendment cannot be right,
 PAGE 548. for they did not confine themselves to the security of their *lives* and *properties*; they demanded also the redress of certain grievances, a schedule of which they delivered to Westmoreland, and which Prince John of Lancaster promises to redress at the very time that he orders them to execution; nor can I approve of reading *consigned*, as Johnson proposes; as the words *consigned* to our purposes, will not bear the meaning that he wishes to attribute to them. The present reading appears to me to be right, and what they demand is a speedy execution of their wills, so far as they relate to themselves, and to the grievances which they purposed to redress.

549.

We come within our awful banks again.

Awful is frequently used by Shakespeare to express *lawful*, and that I consider as the meaning of the word, both here and in the passage quoted by Johnson from *The Two Gentlemen of Verona*.

It is also used in the same sense in *Pericles, Prince of Tyre*.

“ A better Prince and benign Lord

“ That will prove awful both in deed and word,”

576.

Let me no more from this obedience rise
 Which my most true, and inward-duteous spirit
 Teacheth, this prostrate, and exterior bending.

With great deference to Johnson, I cannot
 approve

approve of either of his explanations of this VOL. V.
 passage: the latter words, this prostrate and PAGE 576.
 exterior bending, appear to me to be merely
 explanatory of the former words, *this obe-*
dience; suppose the intermediate sentence
 (which my most true and inward duteous
 spirit teacheth) to be included in a parenthe-
 sis, and the meaning I contend for will be
 evident.

And all thy friends, which you must make thy 578.
 friends.

Tyrwhitt's amendment is so absolutely ne-
 cessary to make sense of this line, that I am
 surprised the editors did not adopt it. We
 must read all *my* friends instead of *thy*
 friends.

————Which to avoid, 578.
 I cut them off.

As this passage stands, the King is advising
 the Prince to make those persons his friends,
 whom he has already cut off; we should
 surely therefore read, “ I cut *some* off, in-
 stead of *them*.”

Let it be cast and paid, 582.

That is, cast up, computed.

And never shall you see that I will beg, 586.
 A ragged and forestall'd remission.

The difficulty of this passage, as Johnson
 says, lies in the words forestalled and re-
 mission,

VOL. V. mission, which Warburton has not attempted
PAGE 586. to remove.

The same expression occurs in two different passages in Massinger.

In the Duke of Milan, Sforza says to the Emperor,

“ Nor come I like a slave,
“ Falling at your feet, kneeling and howling
“ For a forestall’d remission.”

And in the Bond Man, Pisander says,

“ And sell
“ Ourselves to most advantage, than to trust
“ To a forestall’d remission.”

In all these passages, a forestall’d remission seems to mean, a remission that it is pre-determined shall not be granted, or will be rendered nugatory. Shakespeare uses in more places than one the word *forestall* in the sense of to *prevent*.

Horatio says to Hamlet, “ If your mind dislike any thing obey it. I will forestall their repair hither.” In this very play, the Prince says to the King,

“ But for my tears, &c.
“ I had forestall’d this dear and deep rebuke.”

In Hamlet, the King says,

“ And what’s in prayer, but this twofold force,
“ To be forestall’d ere we come to fall,
“ Or pardon’d being down.”

Where

Where it shall mingle with the state of floods,
And flow henceforth in formal majesty.

The objection to Warburton's explanation is, that the word *state* in the singular, does not imply the sense he contends for; we say an assembly of the *states*, not of the *state*. I believe we must either adopt Hanmer's amendment, or suppose that *state* means *dignity*; and that to mingle with the state of floods, is to partake of the dignity of floods. I should prefer the amendment to this interpretation.

HENRY THE FIFTH.

VOL. VI.

PAGE 4.

OR may we cram
 Within this wooden O, the very casques
 That did affright the air at Agincourt?

Johnson's criticism on Shakespeare's calling a *circle* an O, is rather injudiciously introduced in this place, where it was evidently the poet's intention to represent the little circle in which they acted in as contemptible a light as he could; *the very casques*, does not mean the identical casques, but the casques only, the casques alone.

So, in the Taming of the Shrew, Catharine says to Grumio,

"Thou false deluding slave!
 "That feeds me with the very name of meat."

The *very name*, means here the *name only*.

4.

Whose high upreared, and abutting fronts,
 The perilous narrow ocean parts asunder.

The present reading is right, but there should be a comma between the words *perilous* and *narrow*, as it was by no means Shakespeare's intention to join them together, and to make a burlesque phrase of them, such as Steevens describes. The perilousness of the
 ocean

as Steevens describes. The perilousness of the ocean to be passed by the army before the meeting of the Kings, adds to the grandeur and interest of the scene; and it is well known that narrow seas are the most perilous. So the Chorus in the next act insinuates, that it was necessary

“ To charm the narrow seas

“ To give them gentle pass.”

And in the Merchant of Venice, the narrow seas are made the scene of shipwrecks, where Solanio says, “ Antonio hath a ship of rich lading wrecked on the narrow seas; the Goodwins I think they call the place, a very dangerous, flat, and fatal,” &c.

Into a thousand parts divide one man

And make imaginary puissance.

The meaning of this is, Suppose every man to represent a thousand; but it is very ill expressed.

For it is your thoughts that now must deck our Kings,
Carry them here and there, &c.

Johnson says that we may read *King* instead of *Kings*; but *Kings* is the right reading; for as Steevens observes, the King of France also makes his appearance.

Johnson is in my opinion mistaken also in his explanation of the remainder of the sentence; “ Carry them here and there,” does not mean as he supposes, Carry your thoughts

Q

here

VOL. VI. here and there; for the Chorus not only
 PAGE 5. calls upon the imagination of the audience to adorn his Kings, but to carry them also from one place to another, though by a common poetical license the copulative be omitted.

10. The breath no sooner left his father's body,
 But that his wildness, mortified in him,
 Seem'd to die too.

The same thought occurs in the last scene of the preceding play, where Henry V. says,

“ And Princes all, believe me, I beseech you,
 “ My father is gone wild into his grave,
 “ For in his tomb lie my affections.”

14. Save that there was not time enough to hear
 The severals, and unbidden passages.

I believe we should read *several* instead of *severals*.

18. To fine his title with some shew of truth.

I believe that *fine* is the right reading, and that the metaphor is taken from the fining of liquors. In the next line, the Speaker says,

“ Tho' in pure truth, it was *corrupt* and nought.”

It is the jury that *finds* a verdict, not the plaintiff or defendant, and therefore a man cannot *find* his own title.

19. And rather chuse to hide them in a net,
 Than amply to imbare their crooked titles.

I have

I have no doubt but this is the right reading, though the editor, who has adopted it, seems to argue against it; it makes the sense more clear than any of the other readings proposed; *imbare* in the last line is naturally opposed to *hide* in that which precedes, and it differs but little from the reading of the quarto of 1600. The objection that there is no such word as *imbare*, can have but little weight; it is a word so fairly deduced, and so easily understood, that an author of much less celebrity than Shakespeare had a right to coin it.

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PAGE 19.

They know your grace hath cause, and means, and
might;
So hath your highness. 21.

Warburton's amendment is unnecessary; but surely we should point the passage thus,

" They know your grace hath cause; and means,
" And might
" So hath your highness:"

Meaning that the King had not only a good cause, but force to support it;—*so* in this place has the force of also or likewise.

It follows then, that the cat must stay at home;
Yet that is but a curs'd necessity,
Since we have locks, &c. 24.

I agree with Steevens that a *cursed* necessity might possibly mean an *unfortunate* necessity; but that cannot be the sense of

VOL. VI. those words in this place, as it would be
 PAGE 24. directly opposite to the import of the word
but, which immediately precedes them, and
 to the two lines which follow. Let us sub-
 stitute the word *unfortunate* in the place of
cursed, and see what strange nonsense it will
 make of the passage:—

“ It follows then the cat must stay at home, yet
 “ This is *but* an unfortunate necessity, since we
 “ Have locks and keys,” &c.

It is evident, therefore, that if *cursed* be
 retained in the text, we must necessarily
 read *not*, instead of *but*:—

“ Yet that is not a curs'd necessity.”

If the word *but* is to stand, we may either
 read *crushed* necessity, as Johnson suggests,
 or *cured* necessity; that is a necessity for
 which a remedy is provided.

29.

We never valued this poor seat of England,
 And therefore, living hence, did give ourself
 To barbarous license.

These words cannot possibly express the
 sense that Warburton contends for, nor in-
 deed any other that I can discover; the
 King's argument is this:—“ I never valued
 this poor seat of England, and therefore
 whilst I lived in it, I gave myself up to
 license, but when I rouse myself in my
 throne of France, I will act like a King.”
 It is evident therefore, that we should adopt
 Hanmer's

Hanmer's amendment, and read *here* instead of *hence*; the King had never lived out of England, and it was there that he gave himself to licentiousness.

But till the King comes forth, and not till then,
Unto Southampton do we shift our scene.

35.

As these predictions of the chorus, are such as must be literally fulfilled, I am surprised that there should be any doubt concerning the right reading of this passage, which may be cleared up by the subsequent facts. Now, the fact is, that the scene doth not change to Southampton till the King makes his next appearance, we must evidently therefore, read with Hanmer, "But when the King comes forth," &c. and conclude that the author of the *Canons of Criticism* and of the *Revisal* are mistaken.

And when I can't live longer, I will *do* as I may.

36.

Surely we should read, "I will *die* as I may."

For I can talk, and pistol's cock is up,
And flashing fire will follow.

39.

The editors have, without authority, amended this passage into nonsense:—the old reading *I can take* is right, and means, *I can take fire*, though pistol's cock was up, yet if he did not take fire, no flashing could ensue; the whole sentence consists of allusions to his name.

Who

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PAGE 45.

Who are the late commissioners.

That is, as appears from the sequel, who are the persons lately appointed commissioners.

47.

And other devils who suggest by treasons.

Do botch and bungle, &c.

To suggest *by treasons* is not sense. Johnson in his edition reads, *suggest by-treasons*, which appears to me to be equally unintelligible; I can conceive what a by-road, a by-law, or a by-interest may mean, but I have no conception of a by-treason, and should therefore suppose that we ought to read, *suggest to treasons*.

52.

A' made a finer end.

Johnson says, that *finer* is here used as *final*; but I think he is mistaken: every man that dies makes a final end, but Quickly means to describe Falstaff's behaviour at his exit as uncommonly placid. He made a fine end, is at this day a vulgar expression, when any person dies with resolution and devotion:

So Ophelia says of her father,

“ They say he made a good end.”

55.

Now I, to comfort him, bid him he should not think of God.

The same idea occurs in Twelfth Night, where Sir Andrew in his challenge says,

“ God

“ God have mercy on one of our souls! he may have VOL. VI.
 “ mercy upon mine, but my hope is better.” PAGE 55.

Let senses rule;—the word is, pitch and pay, 56.
 Trust none.

I have no doubt but Pistol meant to say,

“ Let sentences rule.”

By which he means *sayings* or *proverbs*,
 and accordingly he gives us a string of them
 in the remainder of his speech.

In the Merchant of Venice, when Narcissa
 had quoted some proverbs to Portia, she
 replies,

“ Good sentences, and well pronounc'd.”

And in the last act of the Noble Gentle-
 man, Beaufort says to Clerimont, who goes
 off with a proverbial remark,

“ Go thy way, sentences!”

And in the Little Thief, Toby says to
 Wildbrain,

“ Peace; utter no sentences.”

Let it pry thro' the portage of the head. 68.

So we now say, the port-holes of a ship.

Our Syens put in wild and savage stock. 80.

We should read *stocks* instead of *stock*.

De hand, de finger, de nails. 80.

Johnson's observation on this passage is ill-
 founded:

VOL. VI. founded: Alice corrects the Princess for
PAGE 80. having called the nails, *mailes*, not for forgetting them.

83.

He'll drop his heart into the sink of fear,
And for atchievement offer us his ransom.

I can make no sense of these words as they stand, though it is to be supposed that the editors understood them, since they have passed them by unnoticed. I have little doubt but the word *his* and *for*, in the last line, have been misplaced, that the line should run thus:

“ And his atchievement offer us for ransom.”

And accordingly the King of France sends to Henry to know what ransom he will give. By his *atchievement* is meant the town of Harfleur, which Henry had taken:—in the former part of this act he says,

“ I will not leave the half-atchieved Harfleur,
“Till in her ashes she be buried.”

95.

He is indeed a horse, and all other jades you may call
beasts.

I agree with Warburton in supposing that the words, *beasts* and *jades*, have changed places. Steevens says that beast is always employed as a contemptuous distinction, and to support this assertion he quotes a passage from Macbeth, and another from Timon, in which it appears that men are called beasts, where abuse was intended; but though the
word

word *beast* be a contemptuous distinction, as he terms it, when applied to a man, it does not follow that it should be so when applied to a horse. VOL. VI. PAGE 95.

He forgets the following speech in Hamlet, which militates strongly against his assertion:

“ ———He grew unto his seat,
 “ And to such wondrous doing brought his horse
 “ As he had been incorps’d, and deminatur’d
 “ With the brave *beast*.”

But the word *jade* is always used in a contemptuous sense; and in the passage which Steevens quotes from the Second Part of Henry IV. the *able* horse is called a *poor* jade, merely because the poor beast was supposed to be jaded. The word is there an expression of pity, not of contempt.

Presented them unto the gazing moon
 So many horrid ghosts.

103.

As all the other members of this sentence are in the present tense, I have no doubt but we ought to read,

“ Presenteth them unto the gazing moon.”

But in gross brain little wots,
 What watch the King keeps to maintain the peace,
 Whose hours the peasant best advantages.

115.

The expression in this passage is obscure.— Either the word *advantages* must mean, derives advantages from;—a meaning it will hardly bear, or we must read *advantage*, instead

VOL. VI. instead of *advantages*, that it may agree with
PAGE 115. the word *hours*.

116. Take from them now
 The sense of reckoning, if the opposed numbers
 Pluck their hearts from them.

The notes on this passage are somewhat defective, as they allude to Theobald's reading, but do not tell us what it was; the amendment he proposed was to read,

“ Lest the opposed numbers,” &c.

and I think it preferable to that of Tyrwhitt, which the editor has adopted; for if the opposed numbers did actually pluck their hearts from them, it was of no consequence whether they had or had not the sense of reckoning.

120. Their ragged curtains poorly are set loose.

By *their ragged curtains*, are meant *their colours*.

121. I stay but for my guard.

By his guard, I believe he means, not any part of his dress, but the guard that usually attended with his banner, to supply the want of which he afterwards says, that he will take a banner from a trumpet, and use it for his haste. It appears from a passage in the last scene of the fourth act, that the principal nobility and the princes had all their respective banners, and of course their guards:—

“ Of

“ Of princes in this number,
 “ And nobles bearing banners, there be dead
 “ One hundred twenty.”

For I will fetch thy rym out of thy throat
 In drops of crimson blood.

130.

Ryno is at this day a vulgar cant-expression for *money*;—*ready ryno*, means ready money: this was probably the expression that Pistol meant to use, and I should suppose *ryno*, instead of *rym*, to be the true reading.

Let us die instant, once more back again.

134.

We are told that in the old copy the line run thus:—

“ Let us die, in once more, back again.”

And it is supposed that some syllable must be supplied after the word *in*; for my part I see no necessity for that insertion: but if that were necessary, I cannot conceive why the editors should adopt the syllable proposed by Theobald, which is not English, when they had an equal right to read, in *fight*, or in *arms*, which would make the sense more complete.—The present reading cannot be right, for the word *instant* is never used as an adverb: to express *immediately*, we say *instantly*, not *instant*.

In the Sea-voyage, Tybalt says to the Captain, “ Let us set in,” that is, “ Let us attack them.”

Besides

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PAGE 140.

Besides we'll cut the throat of those we have.

Johnson's long note on this passage is owing to his inattention.—The prisoners whom the King had already put to death, were those which were taken in the first action; and those whom he had now in his power, and threatens to destroy, are the prisoners that were taken in the subsequent desperate charge, made by Bourbon, Orleans, &c. And accordingly we find in the next scene but one, an account of those prisoners amounting to upwards of 1500, with Bourbon and Orleans at the head of the list. It was this second attack that compelled the King to kill the prisoners whom he had taken in the first.

145. I will give treason his payment into plows.

There can be no doubt but we should adopt the reading of the Revisal—"In two plows."

146. Give me thy glove, Soldier.

That is, give me the glove in your possession.

Johnson proposes to read, "Give me my glove;" but that cannot be right, for the King had not yet acknowledged the glove to be his.

154. Enough, Captain, you have astonished him.

That is, you have confounded him.

Her

Her hedges even-pleached,
Like prisoners wildly overgrown with hair,
Put forth disorder'd twigs.

Johnson's criticism on this passage has no just foundation. The King compares the disorderly shoots of an unclipped hedge to the hair and beard of a prisoner which he has neglected to trim; a neglect natural to a person who lives alone, and in a dejected state of mind.

Dat the tongue of de mans is be full of deceits;
Dat is de Princess.

161.

Surely this should be—"Dat says de Princess." This is in answer to the King, who asks, "What says she, fair one."

HENRY THE SIXTH.

FIRST PART.

VOL. VI.

PAGE 138.

AND with them scourge the bad revolting stars,
That have consented unto Henry's death.

Steevens is right in his explanation of the word *consented*.

So, in the Knight of the Burning Pestle, the Merchant says to Merry-thought,

“ Too late, I well perceive
“ Thou art consenting to my daughter's loss.”

And in the Chances, Antonio, speaking of his wench who robbed him, says,

“ You're in the right;
“ And also the fiddler who was consenting with her.”

Meaning the fiddler that was her accomplice.

The word appears to be used in the same sense in the fifth scene of this act, where Talbot says to his troops,

“ Retire into your trenches,
“ You all *consented* unto Salisbury's death,
“ For none would strike a stroke in his revenge.”

179.

A far more glorious star thy soul will make
Than Julius Cæsar, or bright———.

Pope

Pope supposes that this blank should be filled up with the words *Francis Drake*; and his conjecture is confirmed by this peculiar circumstance, that two blazing stars (the Julium sidus) are part of the arms of the Drake family. It is well known that families and arms were much more attended to in Shakespeare's time than they are at this day.

The King from Eltham I intend to *send*,
And sit as chiefest stern of public weal.

184.

The King was not at this time so much in the power of the Cardinal, that he could send him where he pleased; I have therefore no doubt but there is an error in this passage, and that it should be read thus:—

“ The King from Eltham I intend to steal,
“ And sit at chiefest stern of public weal.”

This slight alteration preserves the sense, and the rhyme also, with which many scenes in this play conclude; the King's person, as appears from the speech immediately preceding this of Winchester, was under the care of the Duke of Exeter, not of the Cardinal:—

“ EXETER.—To Eltham will I where my young King
“ is,
“ Being ordain'd his special governor.”

Methinks your looks are sad, your cheer appalled.

186.

I cannot agree with Steevens that the word *cheer* in this place means *countenance*; were that the case, *your cheer appalled*, would be
an

VOL. VI. an unmeaning repetition, having precisely the
 PAGE 186. same import with the preceding words, *your looks are sad*. Your *cheer* means rather your *jollity*, your *gaiety*, which is the more usual acceptation of the word.

192. Piel'd Priest, dost thou command me to be shut out?

Pope says that the word *piel'd* alludes to his shaven crown, but I think there is a further allusion to an usual effect of the venereal disease. Gloucester alludes in many places to the Cardinal's incontinence, and says in the very next speech,

"Thou who giv'st whores indulgences to sin."

192. I'll canvass thee in thy broad Cardinal's hat.

So in the Second Part of Henry IV. Dol. Tearsheet says to Falstaff,

"If thou dost, I'll canvass thee between a pair of
 "sheets."

195. I myself fight not once in forty years.

Notwithstanding Warburton's note in support of the dignity of the Mayor, Shakespeare certainly meant to represent him as a poor, well-meaning, simple man, for that is the character he invariably gives his Mayors.—The Mayor of London, in Richard II. is just of the same stamp.

And so is the Mayor of York, in the Third Part of this play, where he refuses to admit
 Edward

Edward as King, but lets him into the city VOL. VI.
as Duke of York; on which Gloucester says, PAGE 195.

“ A wise stout Captain! and persuaded soon.

HASTINGS.—“ The good old man would fain that

“ All were well.”

Such are all Shakespeare's Mayors.

The Prince's spials have informed me

196.

How the English in the suburbs, close entrench'd,

Went thro' a secret gate of iron bars

In yonder tower to overpeer the city.

I am surprised that the editors have not adopted Tyrwhitt's amendment of reading *wont* instead of *went*, since so great an improvement, both of sense and language, is obtained by the change of a single letter.

And craved Death,

197.

Rather than I would be so pill'd esteem'd.

Steevens says that *pill'd* means *pillaged*, and the word, I acknowledge, is used by Shakespeare in that sense in more places than one: but certainly it is not the word that ought to be here. Let us read *pillaged*, instead of *pill'd*.—What is the meaning of the words *so pillaged esteemed*? They, in truth, have no meaning, and I have therefore no doubt but we should read either *vile-esteemed*, or *ill-esteemed*.

I scared the dauphin and his trull.

210.

Steevens says that he believes the word

R

trull

VOL. VI. *trull* did not anciently bear so harsh an interpretation as at present. The observation is here injudiciously timed, for in this passage it is evidently used in the worst sense it can bear.

La Pucelle is always considered as the Dauphin's concubine.

In the next act Burgundy says to her,

" Scoff on, vile fiend, and shameless courtesan."

And in the Third Part of this play, York says to Margaret,

" How ill becoming is it in thy sex

" To triumph like an Amazonian trull,

" Upon their woes, whom Fortune captivates."

222. Late-despised.

That is, lately despised.

224. And so farewell! and fair be all thy hopes!

Theobald's amendment is unnecessary, and proceeded from his confounding Plantagenet's hopes with his pretensions: his *pretensions* were well founded, but his *hopes* were not.

230. Sweet King! the Bishop has a kindly gird.

The word *gird* does not here signify *reproof*, as Steevens supposes, but a *twitch*, a *pang*, a *yearning of kindness*.

242. Those haughty words of her's
Have battered me like roaring cannon-shot.

Johnson says that there is nothing violent
or

or haughty in Joan's preceding speech: but VOL. VI. *haughty* does not mean *violent* in this place, PAGE 242. but *elevated, high-spirited*. It is used in a similar sense, in two other passages in this very play.

In a preceding scene Mortimer says,

“ So in this haughty, great attempt
“ They labour'd to plant the rightful heir.”

And again, in the next scene, Talbot says,

“ Knights of the Garter were of noble birth
“ Valiant and virtuous; full of haughty courage.”

At the first interview with her the Dauphin says, “ Thou hast astonished me with thy high terms;” meaning, by her *high terms*, what Burgundy calls here her *haughty words*.

From thy cravens leg.

245.

Read “ craven leg.”

Or doth this churlish superscription
Pretend some alteration in good will.

247.

I have no doubt, from the tenor of Gloucester's speech, that *portend* is the right reading; the word *pretend* is never used by Shakespeare in the sense that Steevens contends for. I cannot recollect a single instance of his using the verb *pretend* in any other sense than that of to *intend*.

To rive their dangerous artillery
Upon no Christian soul but English Talbot.

253.

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PAGE 253.

To *rive* their artillery means only to *fire* their artillery.—To *rive* is to *burst*; and a cannon, when fired, has so much the appearance of bursting, that in the language of poetry, it may well be said to burst. We say a cloud bursts, when it thunders.

253.

That I, thy enemy, due thee withal.

Johnson says, in his Dictionary, that to *due* is to *pay as due*; and quotes this passage as an example.—Possibly that may be the true meaning of it.

256.

Keep off aloof with worthless emulation."

So Ulysses, in *Troilus and Cressida*, says that the Grecian Chiefs were

" Grown to an envious fever

" Of pale and bloodless emulation."

261.

Oh! what advantage bought with such a shame,
To save a paltry life, and slay bright fame, &c.

We are told that the old reading of the first line is, "*On that* advantage," &c.—I have no doubt but this old reading is right, and the amendment unnecessary. The passage being better as it stood originally, if pointed thus:—

" On that advantage, bought with such a shame.

" ('To save a paltry life, and slay bright fame)

" Before young Talbot from old Talbot fly,

" The coward horse that bears me fall and die!"

The dividing the sentence into two distinct parts occasioned the obscurity of it, which this method of pointing removes.

Bethink

Bethink thee on her virtues that surmount,
Mad, natural graces that extinguish art.

It is possible that Steevens may be right in asserting that the word *mad*, may have been used to express *wild*; but I believe it never was used as descriptive of excellence, or as applicable to grace. The passage is in truth erroneous, as is also the amendment of the former editors; that which I should propose is to read *and*, instead of *mad*, words that might easily have been mistaken for each other:

“ Bethink thee of her virtues that surmount,
“ And natural graces, that extinguish, art.”

That is, think of her virtues that surmount art, and of her natural graces that extinguish it.

HENRY THE SIXTH.

SECOND PART.

VOL. VI.

PAGE 308.

PETER.—That my mistress was?

Read, “That my *master* was?”

The spight of a man prevaileth against me.

Read, “The spight of man prevaileth against me.”

316. Will her ladyship behold and hear our exorcisms?
Aye, what else? fear you not her courage.

The word *exorcise* and its derivatives are used by Shakespeare in an uncommon sense; in all other writers it means to lay spirits, but in these plays it invariably means to raise them.

So in Julius Cæsar, Ligorius says,

“Thou, like an exorcist, hast conjur’d up
“My mortified spirit.”

316. Deep night! dark night! the silent of the night.

Steevens’ explanation of this passage is evidently right; and Warburton’s observations on it, though long, learned, and laborious, are nothing to the purpose. Bolingbroke does
not

not talk of the silence of the *moon*, but of VOL. VI.
the silence of the *night*; nor is he describing PAGE 317.
the time of the month, but the hour of the
night.

We'd had had more spirit.

324.

Read, "We'd have had more spirit."

Thus Eleanor's pride dies in her youngest days.

335.

This expression has no meaning, if we suppose that the word *her* refers to Eleanor, who certainly was not a young woman. We must therefore suppose that the pronoun *her* refers to *pride*, and stands for *it's*; a licence frequently practised by Shakespeare.

What low'ring star now envies thy estate?

351.

We should read *lowring*, not *low'ring*.

No; let him die in that he is a fox

353.

By Nature proved an enemy to the flock,

Before his chaps be stain'd with crimson blood,

As Humphrey proved by reasons to my liege.

This passage, as Johnson justly observes, is perplexed; but the perplexity arises from an error that ought to be corrected, which it may be by the change of a single letter. What is it that Humphrey proved by reasons to the King? This line as it stands is absolute nonsense:—but if we read *Humphrey's*, instead of *Humphrey*, and *reason*, instead of *reasons*, the letter *s* having been transferred through inadvertency from one place to the other, the meaning

VOL. VI. meaning of Suffolk will be clearly expressed ;
 PAGE 353. and if we enclose also the third line in a parenthesis, the passage will scarcely require either explanation or comment:

“ No; let him die, in that he is a fox,
 “ By Nature proved an enemy to the flock,
 “ (Before his chaps be stain'd with crimson blood)
 “ As Humphrey's proved by reason to my liege.”

Suffolk's argument is this:—as Humphrey is the next heir to the crown, it is as imprudent to make him protector to the king, as it would be to make the fox surveyor of the field; and as we kill a fox before he has actually worried any of the sheep, because we know that he is *by nature* an enemy to the flock, so should we get rid of Humphrey because we know that he must be *by reason* an enemy to the king.

362. What did I then but curs'd the gentle gusts.

I believe we should read, “ But *curse* the gentle gusts.”

362. The splitting rocks cower'd in the sinking sands, &c.

That is, The rocks whose property it is to split, shrunk into the sands, and would not dash me, &c.

363. Am I not witch'd like her? or thou not false like him?

This line as it stands is nonsense.—We should surely read it thus:—

“ Am I not witch'd like her? Art thou not false like
 “ him?”

Bloodless,

Bloodless,

Being all descended to the labouring heart.

That is, the blood being all descended, &c. the substantive being comprised in the adjective bloodless.

But wherefore grieve I at an hour's poor loss,
Omitting Suffolk's exile.

374.

If *hour's* poor loss be the right reading, we must adopt the explanation of Steevens, but the comparative mention of Suffolk's exile in the following line, induces me to think that we ought to read,

"But wherefore grieve I at another's poor loss."

The line would be harsh, but not more harsh than many others in this play.

When have I aught exacted at your hands?

400.

Kent to maintain the King, the realm, and you?

The difficulty of this passage lies in the last line, and particularly the word *Kent*. Mr. Steevens supposes that this line is connected with those that follow, which I cannot approve of.—His saying that he gave large gifts to learned clerks, would be a strange way of proving, especially to the rabble, his strenuous endeavours to maintain the king and realm. I therefore agree with Johnson in connecting this line with that which precedes it, but should choose to amend it by reading, "*'cept* to maintain, &c." instead of "*but* to maintain,"

VOL. VI. maintain," as the word '*cept*' might be more
PAGE 400. easily mistaken for *Kent*.

409. For many a time, but for a sallet my brain-
Pan had been cleft with a brown bill.

Sallet, as Pope says, means a *helmet*; and *salade* has the same meaning in French, as appears from a line in *La Pucelle d'Orleans*:

" Devers la place arrive un Ecuyer
" Portant salade, avec lance doreé."

411. I will hallow thee for this thy deed,
And hang thee o'er my tomb when I am dead.

Steevens' objection to this passage is an hypercriticism; a man, even in plain prose, may be said to do a thing which he causes to be done.

417. First let me ask of these,
If they can brook I bow a knee to man.

By *these* York evidently means his sons, whom he had just called for. Tyrwhitt's supposition, that he meant to ask his knees, whether he should bow his knees to any man, is not imagined with his usual sagacity.

HENRY THE SIXTH.

THIRD PART.

VOL. VI.

LORD Clifford and Lord Stafford, &c.

PAGE 434.

Were by the hands of common soldiers slain.

This is an inadvertency in the author; the elder Clifford was slain by York, and his son lives to revenge his death.

It is war's prize to take all vantages.

450.

To take all advantages is rather to the discredit than to the praise of war; and therefore Warburton's amendment cannot be right; nor can I approve of Johnson's explanation—it appears to me, that it is *war's prize*, means merely that it is the estimation of people at war; the settled opinion.

Each one already blazing by our meeds.

458.

Johnson's first explanation of this passage is not right. *Meed* here means *merit*.

So in the fourth act the King says,

“ My meed hath got me fame.”

And in *Timon* the word is used in the same sense:

“ No

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PAGE 458.

“ No meed but he repays
“ Sevenfold above itself.”

461. Our soldiers, like the lazy night-owls flight, &c.

Johnson objects to this comparison as incongruous to the subject, but I think unjustly.—Warburton compares the languid blows of his soldiers to the lazy strokes which the wings of the owl give to the air in its flight, which is remarkably slow.

466. Did'st thou never hear
That things ill got had ever bad success?
And happy was it for that son,
Whose father for his hoarding went to hell.

The proverb quoted by his Majesty on this occasion, seems to militate directly against his own argument, and shews that things ill got might have good success.

481. What stratagems, how fell, how butcherly, &c.
This bloody quarrel daily doth beget.

Stratagem is used by Shakespeare not merely to express the events and surprizes of war.—The word means in this place some *dreadful event*; as it does also in the Second Part of Henry IV. where Northumberland says,

“ Every minute now
“ Should be the father of some stratagem.”

Stratagemma, in Italian, bears the same acceptation which Shakespeare gives to the
English

English word *stratagem* in these two passages. Bernini, in his History of Heresies, VOL. VI. PAGE 481. says, "Ma Dio puni la Francia, & la Spagna, co'l flagello dei Vandali, per l'Eresia abbracciata, & piu gravamente puni Roma, prevaricata di nuovo, al culto de gl'idoli, con il sacco che gli diedero.—Orosio, che descrisse quelle *stratagemme*, paragoni Roma a Sodoma, chiamando i Romani peccatori."

It is evident, that in this passage *stratagemma* means *disastrous events*, as *stratagem* does in this place.

Proud setter up and puller down of kings. 508.

The Queen here applies to Warwick the very words that Edward, in the 476th page, addresses to the Deity.

Then for his mind be Edward England's King. 523.

That is, in his mind; as far as his own mind goes.

My brother Richard, Lord Hastings and the rest. 531.

Leave out the word *Lord*.

SCENE VIII.—This scene is perhaps the worst contrived of any in these plays. Warwick has but just gone off the stage when Edward says, 535.

"And towards Coventry bend we our course,
"Where peremptory Warwick now remains."

My meed has got me fame. 536.

Meed here means *merit*, as it did in a former

VOL. VI. former passage, where Edward says of himself and his brothers,

“ Each one already blazing by our meeds.”

552. Peace, wilful boy, or I will charm your tongue.

This is the right reading.

So, in *Cynthia's Revels*, Mercury says to Cupid,

“ How now, my dancing braggart, charm your tongue.”

And in the *Taming of the Shrew*, Lucentio says,

“ When Biondello comes, he waits on thee ;

“ But I will charm him first to keep his tongue.”

554. As, death's men, you have rid the sweet young prince.

Johnson says that the condition of this wretched Queen would move compassion, if we could forget her treatment of York ; but surely it does move our compassion though that be not forgotten. When we see any of our fellow-creatures involved in deep distress, from a just and tender cause, we attend only to their present sufferings, not to their former crimes.

556. And I the helpless mate of one sweet bird.

The word *mate* is here used in a very uncommon sense, not for the mate of the female, but for the male-parent: the sweet bird is evidently his son Prince Edward.

RICHARD THE THIRD.

VOL. VII.

PAGE 9.

WE are the Queen's abjects, and must obey.

Johnson says that the Queen's *abjects* means those whom she drives away: but I cannot approve of this explanation. Gloucester forms a substantive from the adjective *abject*, and uses it to express a lower degree of submission than is implied by the word *subject*, which otherwise he would naturally have made use of. Her abjects means the most servile of her subjects, who must of course obey all her commands, which would not be the case of those whom she had driven away from her.

In the preceding page Gloucester had said of Shore's wife,

“ I think it is our way,
“ If we will keep in favour with the King
“ To be her men, and wear her livery.”

The idea is the same in both places, though the expression differs.

In Johnson's *Every Man out of His Humour*, Puntarvolo says to Shift,

“ I'll make thee stoop, thou abject!”

And

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PAGE 9.

And whatsoever you will employ me in,
Were it to call King Edward's widow, Sister,
I will perform it.

Johnson, in his remark on this passage, attributes a refinement to Shakespeare which he never thought of; Gloucester does not mean to insinuate treason, but contempt; he had before, as Steevens observes, called her the *jealous, o'erworn widow*; and *widow* is the name by which Edward himself constantly addresses her, at their first interview, in the Third Part of Henry VI.

17. And fall somewhat into a slower method.

Slower, means here, *less hasty*.

27. Ah, gentle Villain, do not turn away.

Johnson supposes that by *gentle* is meant *highborn*: it appears to me to be taken in its common acceptation, but to be used ironically.

44. Take the Devil in thy mind, and believe him not.

Warburton's amendment would be unnecessary, even if it were not so customary for Shakespeare to use the personal and impersonal pronouns indiscriminately, for the murderer makes a person of conscience in this speech, and the other villain answers him in the same style.

The

The broken rancour of your high-swoln hearts,
But lately splinted, knit, and joined together,
Must gently be preserved, cherished, and kept.

As this passage stands it is the rancour of their hearts that is to be preserved and cherished;—but we must not attempt to amend this mistake, as it seems to proceed from the inadvertency of Shakespeare himself.

Methinks the truth should live from age to age,
As 'twere retailed to all posterity.

69.

Retailed means handed down from one to another.—Goods retailed, are those which pass from one purchaser to another.

Richard uses the word *retailed* in the same sense in the fourth act that he does in this place, where speaking to the Queen of her daughter, he says,

“ To whom I will retail my conquests won.”

GLO —So wise, so young, they say do ne'er live long.

70.

PRINCE.—What say you, Uncle?

GLO.—I say without characters, fame lives long.

The sense, the metre, and the evident intention of Richard to make this last line correspond in sound with the first, which he had spoken aside, and is now supposed to repeat, concur in requiring that we should read it thus:

“ I say without characters, fame *ne'er* lives long.”

The Prince having caught some part of the
s former

VOL. VII. former line, asks Richard what he says, who,
 PAGE 70. in order to deceive him, preserves, in his reply, the latter words of the line, but substitutes other words at the beginning of it, of a different import from those he had uttered.—This is the equivocation that Gloucester really made use of, though it does not correspond with his own description of it.

70. I moralize—two meanings in one word.

Word is not here taken in its literal sense, but means a *saying*, a *short sentence*, as *motto* does in Italian, and *bon mot* in French.

So, in Johnson's *Every Man out of His Humour*, Puntarvolo says,

“ Let the word be, *Not without mustard*, thy crest is
 “ rare.”

73. Too late he died that might have kept that title.

Too late, means *too lately*.

73. Short Summers lightly have a forward Spring.

Lightly, here, means *commonly*.

75. Because that I am little like an ape
 He thinks that you should bear me on thy shoulder.

I don't believe that the reproach consisted in what Johnson supposes, or that York meant to call his Uncle a *bear*.—He merely alludes to Richard's deformity, his high shoulder or hump-back, as it is called; that was the scorn he meant to give his Uncle.

In the third act of the Third Part of
 Henry

Henry VI. the same idea occurs to himself, VOL. VII.
where describing his own figure, he says, PAGE 75.

“ To make an envious mountain on my back,
“ Where sits deformity to mock my body.”

Think you, my Lord, this little prating York, 75.
Was not incensed by his subtle mother?

Incensed, means here, *incited* or *suggested*.
So, in Henry VIII., Gardiner says of
Cranmer,

“ I have
“ Incensed the Lords of the Council, that he is
“ A most arch heretick.”

And in Much Ado about Nothing, Bora-
chio says to Pedro,

“ How Don John your brother incensed me to slander
“ the Lady Hero.”

Tell him his fears are shallow, wanting instance. 78.

We find the word *instance* used in a simi-
lar sense, in the Comedy of Errors, where
Aegeon, describing his shipwreck, says,

“ A league from Epidamnum had we sail'd
“ Before the always wind-obeying deep
“ Gave any tragick *instance* of our harm.”

Here *instance* seems to mean, *symptom* or
prognostick.

Come, come, have with you. 81.

This phrase so frequently occurs in Shake-
speare, that I wonder Johnson should, in the

VOL. VII. Seventh Volume, mistake its meaning; it
 PAGE 81. does not mean, as he supposes, "I have something to say to you," or "Take something along with you," but merely, "I will go along with you;" and is an expression in use at this day.

In the First Part of Henry VI. when Suffolk is going out, Somerset says,

"Have with you;"

and then follows him.

In Othello, Iago says,

"Captain, will you go?"

"OTHELLO.—Have with you."

In the Merry Wives of Windsor, Mrs. Ford says,

"Will you go, Mrs. Page?"

To which she replies,

"Have with you."

And in the same scene, the Host afterwards says,

"Here, boys, shall we wag?"

To which the Page replies,

"Have with you."

91.

But since you come too late of our intent.

Perhaps we should read, "too late *for* our intent."

And

And almost shoulder'd in the swallowing gulph
Of dark forgetfulness, and deep oblivion.

I cannot reconcile myself to the present reading; but think that if the word *shoul-der'd* is to stand, it will be necessary to adopt Hanmer's amendment. The word *smoulder'd*, which Johnson proposes to read, I have never known applied to any thing except fire; and as he supposes it to be used in the sense of *smother'd*, I should think it would be better to read *smother'd* instead of it.

Glocester, in his next speech, uses the word *smother'd* in a similar sense:

“ That in my greatness, covet to be hid,
“ And in the vapour of my glory smother'd.”

Malone endeavours to support the old reading by a quotation from Othello, which is not judiciously applied: had Othello used the word *lippd*, to signify immersed up the lips, that indeed would justify our supposing that *shoul-der'd* might mean, immersed up to the shoulders; but the passage, as it stands, is nothing to the present purpose.

Rude, ragged nurse, old sullen play-fellow.

107.

Johnson supposes that part of this speech may be addressed to the Lieutenant; but the last line of it,

“ So foolish sorrow bids *your stones* farewell,”

proves

VOL. VII. proves that the whole of it is addressed to
PAGE 107. the tower, and apologises for the absurdity
of that address, by attributing it to sorrow.

121. Bettering thy loss makes the bad causer worse.

We must either read this line thus:—

“ Bettering thy loss, *make* the bad causer worse.”

which I believe to be the true reading, or
include it in a parenthesis.

127. No, to the dignity and height of fortune,
The high, imperial type of this earth's glory.

Johnson says that *type* is *exhibition*, *shew*,
display; but I think it means *emblem*, one of
its usual significations.—By the imperial *type*
of *glory* Richard means a *crown*.

129. Nay then indeed she cannot chuse but hate thee,
Having bought love, with such a bloody spoil.

As this is evidently spoken ironically, I
agree with Tyrwhitt, that the present read-
ing is corrupt, but should rather amend it
by reading “ *have* you,” than “ *love* you;” as
the word *have* is more likely to have been
mistaken for *hate*, the traces of the letters
being nearly the same.

137. And every hour more competitors
Flock to the rebels.

Competitors do not here mean *opponents*, as
Johnson asserts, but *associates*.—See a Note
on

on this subject in the Two Gentlemen of VOL. VII.
Verona, where Sir Protheus, speaking of PAGE 137.
Valentine, says,

“ Myself in counsel his competitor.”

That is, his *associate*.

Sir Christopher,

138.

The title of *Sir* is still appropriated to Bachelors of Arts in the University of Dublin; and the word *Bachelor* evidently derived from the French *bas Chevalier*, that is, a lower kind of Knight.—This accounts for the title of *Sir* being given to Bachelors.

The *leisure* and the fearful time

149.

Cuts off the ceremonious vows of love.

That is, the small degree of leisure we have.

So, in the next page but one, Richmond says,

“ More than I have said, loving Countryman,

“ The leisure and enforcement of the times,

“ Forbids to dwell upon.”

Oh ! coward conscience, how thou dost afflict me !

154.

I cannot think that Shakespeare had any of those refined ideas in his head, when he wrote this passage, which Warburton gives him credit for.—Richard calls his conscience *coward*, because it inspired him with fear; considering it as a part of himself, not as a distinct

VOL. VII. a distinct personage, whom he was to en-
PAGE 154. counter: it is plain from the following lines,
which begin with these words:

“ My conscience hath a thousand several tongues,
“ And every tongue brings in a several tale,” &c.

that Richard had not entirely got the better of his conscience, even in his waking thoughts: nor do I believe that any bad man ever did.

155. Methought the souls of all that I had murdered, &c.

I agree with Johnson in supposing, that this and the two following lines have been misplaced, but I differ from him with respect to their just situation.—The place, in my opinion, in which they might be introduced with the most propriety, is just ten lines further on, after the words

“ RADCLIFF.—I fear, I fear,—

“ Methought,” &c.

And then Radcliff's reply,

“ My good Lord, be not afraid of shadows,”

would be natural; whereas, as the text is now regulated, Radcliff bids him not to be afraid of shadows, without knowing that he had been haunted by them; unless we suppose that the idea of shadows is included in what Richard calls a *frightful dream*.

The

The King enacts more wonders than a man,
Daring an opposite to every danger.

To dare a single opposite to every danger, is no very wonderful exploit:—I should therefore adopt Tyrwhitt's amendment, which infers that he flew to oppose every danger, wherever it was to be found, and read with him, "*and opposite.*"

HENRY THE FOURTH.

PROLOGUE.

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PAGE 179.

THINK you see.

The very persons of our noble story.

Theobald is mistaken in supposing that the rhyme is here interrupted; the word *story* was not intended to make a double, but merely a single rhyme, though it must be acknowledged a very bad one, the last syllable *ry*, corresponding in sound with *see*. I thought Theobald right, till I observed a couplet of the same kind in the Epilogue:

“ For this play at this time is only *in*

“ The merciful construction of good *women*.”

In order to preserve the rhyme, the accent must be laid on the last syllable of the words *women* and *story*.

A rhyme of the same kind occurs in the Knight of the Burning Pestle, where Master Humphrey says,

“ Till both of us arrive at her request,

“ Some ten miles off in the wild Waltham forest.”

181.

These sons of glory, these two lights of men.

Should

Should we not read,

“ These *suns* of glory.”

In the next page but one Norfolk calls them so:—

“ When these *suns*,

“ For so we phrase them, by their heralds challeng'd

“ The nobler spirits to arms,” &c.

A gift which Heaven gives for him.

185.

I agree with Johnson that we should read,

“ A gift that Heaven gives to him:”

For Abergavenny says in reply,

“ I cannot tell

“ What Heaven hath given him:”

which confirms the justness of this amendment: I should otherwise have thought Steevens' explanation right.

Till this time Pomp was single.

192.

Before this time all pompous shews were exhibited by one Prince only; on this occasion the kings of England and France vied with each other. To this circumstance Norfolk alludes.

I am the shadow of poor Buckingham,

193.

Whose figure even this instant cloud puts on,

By dark'ning my clear sun.

I can find no meaning in this passage as it stands, but a very slight alteration will make it

VOL. VII. it clear; the reading *puts out*, instead of *puts*
 PAGE 193. *on*, the meaning then will be this:—"I am
 the shadow of poor Buckingham, the figure
 of which the instant cloud puts out, by dark-
 ening my clear sun." The interception of the
 sun's rays causes shadows, but the darkening
 of the sun would of course destroy them.

The same idea occurs in *Philaster*, where,
 speaking to the King, he says,

"No, Sir, I am too tame,
 "Too much a turtle, a thing born without passion,
 "A faint shadow, that every cloud sails over,
 "And makes nothing."

The word *whose* does not refer to Bucking-
 ham, but to Shadow, and is used to express
of which.

So, in *Cymbeline*, Bellarius says,

"And so extort from us
 "That which we've done, *whose* answer will be death."

The reading of *out*, instead of *on*, occurred
 to Johnson, but the true explanation of the
 passage escaped him, because he supposed
 that the words *whose figure*, referred to Buck-
 ingham, which in truth refer to *shadow*.

197.

And front but in that file
 Where others tell steps with me.

Johnson supposes that by these words
 Wolsey means to say, that he was only *primus inter pares*, which was the very idea
 that he wished to disclaim. It was not his
 intention to acknowledge that he was the
 first

first in the row of counsellors, but that he VOL. VII.
was merely on a level with the rest, and PAGE 197.
stept in the same line with them.

And its come to pass 198.
That tractable obedience is a slave
To each incensed will.

The meaning of this is, that the people
were so much irritated by oppression, that
their resentment got the better of their
obedience.

You know no more than others, but you frame 198.
Things that are known alike.

That is, you know no more than other
counsellors, but you are the person who
frames those things which are afterwards
proposed, and known equally by all.

He would have all as merry, 210.
As first good company, good wine, good welcome,
Can make good people.

Theobald's *first good company* savours too
much of the bon ton, too much of the pre-
sent fashionable jargon, to have been the
language of Shakespeare; I should therefore
either adopt Hanmer's amendment, or read,

"As *fairs* good company;"

supposing Guildford to address himself to
the ladies.—He afterwards says in this same
speech,

"The

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“ The very thoughts of this *fair* company

“ Clapt wings upon me.”

Lord Sands says, “ they are a sweet society of *fair* ones;” and Wolsey, when he enters, calls them “ his *fair* guests.”

These passages seem to justify the amendment I have ventured to propose.

219.

No black envy

Shall make my grave.

I can find no meaning in this passage as it stands, nor can I approve of Johnson's amendment, the reading of *take*, instead of *make*, as I cannot reconcile myself to the idea of a grave's being blasted; besides it appears to me, that by *black envy* Buckingham means to denote an affection that might arise in his own mind, not one that might arise in the minds of other men: I therefore think that Warburton is right in reading,

“ No black envy shall *mark* my grave.”

I also agree with him that Buckingham means to say, “ that he would not be remembered for an implacable, unforgiving, and, as he should have added, malicious temper;” but I cannot agree with him in supposing that any allusion is intended to the antient mode of marking good or evil days, by black and white stones. An epitaph is supposed to contain the character of the person over whom it is placed, and therefore

fore any bad quality recorded in his epitaph, VOL. VII. may be said to mark his grave.—It is to this PAGE 219. that Buckingham alludes.

So, in the First Part of Henry IV., the Prince says to Hotspur,

“ Thy ignomy sleep with thee in thy grave,
“ But not remembered in thy epitaph.”

And in Richard II. Mowbray says,

“ But my fair name,
“ Despight of death, that lives upon my grave
“ To dark dishonour's use thou shalt not have.”

Envy means *malice* or *hatred* in this place, as it does almost invariably throughout these plays.

But if that quarrel Fortune, do divorce
It from the bearer.

230.

There are many conjectures about this passage, but none of them appear to me satisfactory; it is evidently faulty as it stands, and probably we should read it thus:—

“ But if, at quarrel, Fortune do divorce
“ It, from the bearer,” &c.

At quarrel, as we say at war, at peace, at strife, &c.

For little England
You'd venture an emballing.

233.

Mr. Tollet's objection to Johnson's explanation is an hypercriticism. Shakespeare did
not

VOL. VII. not probably consider so curiously his dis-
PAGE 233. tinction between a Queen Consort and a
Queen Regent.

234. More than my all is nothing; nor my prayers
Are not words duly hallowed, nor my wishes
More worth than empty vanities; yet prayers and
wishes
Are all I can return.

It appears to me absolutely necessary, in order to make sense of this passage, to read, "*For* my prayers are not words duly hallowed," &c. instead of "*Nor* my prayers."

Anne's argument is this:—"More than my all is nothing, for my prayers and wishes are of no value, and yet prayers and wishes are all I have to return."

239. And my love and duty
Against thy sacred person.

There seems to be an error in the phrase, "Against your sacred person;" but I don't know how to amend it: the sense would require that we should read, "*Towards* your sacred person," or some word of a similar import, which *against* will not bear, and it is not likely that *against* should be written by mistake for *towards*.

241. And make my challenge.

Johnson proposes an amendment that is quite unnecessary; he did not attend to the words, *I do believe*, which begin the sentence,
or

or he would not have thought it necessary to VOL. VII.
introduce the pronoun *I* a second time, the PAGE 241.
construction is

“ *I do believe, &c. and make my challenge.*”

But the fact is, that when Johnson proposed this amendment, the sentence ran in a different manner; his note therefore should not have been continued after the construction of the sentence was changed.

And now are mounted.

242.

Where powers are your retainers, and your words,

Domestics to you, serve your will, as it please

Yourself pronounce their office.

No person, who reads this passage with attention, can possibly be satisfied with Johnson's explanation.—Neither the word *power*, or the word *word*, when used in the plural, and applied to one person only, will bear the meaning that he wishes to give them: in truth the passage is erroneous, and incapable of explanation as it now stands. The amendment I should propose is to read *our lords*, instead of *your words*, and then it will run thus, and be clearly intelligible:

“ And now are mounted

“ Where powers are your retainers, and our lords,

“ Domestics to you, serve your will,” &c.

By *powers* are meant the Emperor and the King of France in the pay of one or the other, of whom Wolsey was constantly

T

retained;

VOL. VII. retained; and it is well known, that Wolsey
PAGE 242. entertained some of the nobility of England
amongst his domestics, and had an absolute
power over the rest.

Herbert tells us in his History, that Wolsey
was used to keep 800 servants, among whom
were nine or ten lords, fifteen knights, and
forty squires.

In order to explain what I have said con-
cerning the import of the words *power* and
word, when used in the plural number, it is
necessary to observe, that though we may
say with propriety that a man breaks his
word, we cannot say with propriety that he
breaks his *words*: and though when we talk
of a man's *power*, we mean his influence;
when we talk of his *powers*, we mean his
abilities of mind or body.

243.

This respite shook
The bosom of my conscience.

Theobald produces a passage out of Holin-
shed to support his conjecture that we ought
to read, "The bottom of my conscience:"
but in reading that passage it evidently ap-
pears, that the word *bottom* in Holinshed was
an error of the press, which Shakespeare per-
ceived, and corrected in his play:—"Within
the secret *bottom* of my conscience," would
not be English.

If your business seek me out,
Or that way I am wife in.

This

This passage is unskilfully expressed in- VOL. VII.
 deed; so much so, that I don't see how it PAGE 250.
 can import either of the meanings that Johnson contends for, or indeed any other. I therefore think that the modern editors have acted rightly in reading *wise*, instead of *wife*, for which that word might easily have been mistaken; nor can I think the passage, so amended, nonsense, the meaning of it being this:—"If your business relates to me, or to any thing of which I have any knowledge."

They that must weigh out my afflictions.

252.

If this reading is to stand, the explanation proposed by Steevens bids fairest to be right, as to *weigh out* may possibly mean to *outweigh* or *counter-balance*; but I believe the true reading to be

"That they should weigh *up* my afflictions."

To *weigh up*, is to *raise again* above the water, and support a ship or any heavy substance that has sunk to the bottom.

So, in the Fatal Dowry of Massinger, Charolois says to Beaumelle,

"You may tell me how

"Your dower from the gulph of poverty

"Weigh'd up my fortune."

And pray forgive me

256.

If I have used myself unmannerly.

That is, if I have behaved myself unmannerly.

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PAGE 257.

Which of the peers
Have uncontroverted gone by him, or at least
Strangely neglected.

The author extends to the words, *strangely neglected*, the negative, comprehended in the word *uncontroverted*.

259.

How he coasts
And hedges his own way.

Hedging is by land, what *coasting* is by sea.

265.

That am, have and will be.

I can find no meaning in these words, or see how they are connected with the rest of the sentence, and should therefore strike them out.

276.

Cherish those hearts that hate thee.

I have no doubt but this is the right reading; it agrees perfectly with the two lines which follow:

“ Still in thy right-hand carry gentle peace
“ To silence envious tongues.”

Warburton's amendment cannot be right, for Wolsey is evidently advising Cromwell to avoid those faults which had proved ruinous to himself: but the not rewarding of his friends was not one of Wolsey's failings.—It appears from Griffith's character of him that he was

“ Lofty

“ Lofty and sour to those who loved him not,
 “ But to those men who sought him sweet as Summer,
 “ And most princely in bestowing.”

Corruption wins not more than honesty.

276.

Honesty does not here mean *probity*, but *frankness* and *affability*, as *honeteté* does in French.

If I had served my God with half the zeal,
 I served my King, &c.

277.

This was a strange sentence for Wolsey to utter, who was disgraced for the basest treachery to his King in the affair of the divorce; but it shews how naturally men endeavour to palliate their crimes even to themselves.

If well he stept before me happily
 For my example.

283.

As Steevens observes, the word *haply* is sometimes spelled like *happily*, but that is not the case in this passage, for *happily* here means *fortunately*, not *perhaps*.

And not ever
 The justice and the truth of the question carries
 The due of the verdict.

301.

Not ever is an uncommon expression, and does not mean *never*, but *not always*..

That we are all men
 In our own natures, frail and capable
 Of our flesh few are angels.

306.

The

VOL. VII. The reading of the former editions, which
 PAGE 306. Steevens proves to have been supported by
 no authority, was too clearly intelligible to
 require any comment; but I cannot extort
 any kind of sense from the passage as it
 stands: perhaps it should be read thus:—

“ We are all men

“ In our own natures frail, and culpable:

“ Of our flesh, few are angels.”

That is, few are perfect.

307. Defacers of a public peace.

Read, “ *the* public peace.”

310. To me you cannot reach: you play the spaniel,
 And think with wagging of your tongue to win me.

Surely the first of these lines should be
 pointed thus:—

“ To me you cannot reach, you play the spaniel.”

That is, you fawn upon me, who am above
 your malice.

316. He stands there like a mortar-piece to blow us.

Read, “ to blow us *up*.”

316. There was a haberdasher’s wife of small wit near him.

The same phrase occurs in the Induction
 to the Magnetick Lady:

“ Boy.—We have divers that drive that trade now,

“ Poets, poetacios, poetasters, poettitoes.

“ DAMPLAY.—And all haberdashers of small wit.”

I hit

I hit that woman, who cried out Clubs, when I might
see

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From far, some forty truncheoneers draw to her suc-
cour.

It appears that to *cry clubs*, was the usual way in Shakespeare's time of calling out for assistance at the beginning of an affray.

So, in the third act of the Puritan, when Oath and Skirmish are going to fight, Simon cries, "Clubs! Clubs!"

And Aaron does the like in Titus Andronicus, when Chiron and Demetrius are about to quarrel.

Nor did this practice obtain merely amongst the lower class of people:—for in the Second Part of Henry VI. when the Mayor of London endeavours to interpose between the factions of the Duke of Gloucester, and the Cardinal of Winchester, he says,

"I'll call for clubs if you will not away."

You in the camblet, get up o' the rail there."

319.

We must rather read, "get up *off* the rail there," or "get *off* of the rail there."

And those about her

321.

From her shall read the perfect way of honour,

And by those claim their greatness.

By those, in the last line, means *by those ways*, and proves that we must read *ways*, instead of *way*, in the line preceding. Shall read from her, means shall *learn* from her.

CORIOLANUS.

CORIOLANUS.

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PAGE 332.

STRIKE at the Heaven with your staves.

Read, "Strike at the *Heavens*."

332.

I shall tell you

A pretty tale; it may be you have heard it;
 But since it serves my purpose, I shall venture
 To scale it a little more.

Theobald proposes to read *stale it*, instead of *scale it*, and I believe he is right. In the passage which Warburton quotes from the Maid of the Mill, it is evident that *stale* is the right reading, and that the word *scale* was introduced in that passage, as I believe it was into this, by a mistake of the printers. Steevens has proved beyond doubt, that to *scale* meant formerly to *disperse*; but the remark of Menenius, that though perhaps his audience had heard it before, he would venture to tell his tale again, convinces me that *stale* is the true reading.

336.

Thou rascal, that are worst in blood to run,
 Lead'st first to win some vantage.

Blood is used in the same sense here that it is in the other passages quoted by Steevens; it is applied in them all to deer, for a lean deer

deer was called a rascal. Worst in blood, is VOL. VII. least in vigour.—“If we be English deers PAGE 336. be then in blood,” says Talbot, in the First Part of Henry VI.

The one side must have bale.

337.

Bale, as well as *bane*, signified *poison* in Shakespeare's days.

You curs

337.

That like nor peace nor war; the one affrights you,
The other makes you proud.

If it were not for the comments that have been made on this passage, I should have passed it over, as one that required no manner of explanation, That like nor peace nor war, means, That are not contented with either peace or war; the one affrighted them, and they therefore disliked it; the other made them proud, and pride is the parent of discontent. I don't understand the force of Warburton's amendment, as I think the case is pretty much the same, whether we say, “that they like not peace,” or “that peace does not please them.”

I'd make a quarry

339.

With thousands of these quarter'd slaves.

The word *quarry* occurs in Macbeth, where Ross says to Macduff,

“To state the manner

“Were on the quarry of these murdered deer,

“To add the death of you.”

In

VOL. VII. In a note on this last passage Steevens
 PAGE 339. asserts, that *quarry* means *game* pursued or
 killed, and supports that opinion by a pas-
 sage in Massinger's *Guardian*, and from
 thence I suppose the word was used to ex-
 press a heap of slaughtered persons.

In the concluding scene of *Hamlet*, when
 Fortinbras sees so many lying dead, he says,

“ This quarry cries on havock.”

And in the last scene of *A Wife for a
 Month*, Valerio, in describing his own ficti-
 tious battle with the Turks, says,

“ I saw the child of honour, for he was young,
 “ Deal such an alms amongst the spiteful pagans,
 “ And round about his reach, invade the Turks,
 “ He had intrench'd himself in his *dead quarries*.”

341. Right worthy you priority.

Read, “ *Your* priority.”

353. Thou wast a soldier
 Even to Cato's wish.

We are informed that in all the old editions
 the reading is,

“ Even to *Calvus's* wish.

which Theobald, it seems, charged to *Cato's*;
 and this alteration has been adopted by all
 the subsequent editors, who silently admit
 the charge preferred by Theobald against
 our author, of great chronological improp-
 riety, in quoting a saying of Cato's in the
 days

days of Coriolanus; but the impropriety is to be imputed to the editors themselves, and not to Shakespeare, who though he may have been guilty, upon other occasions, of crimes as great as that which he is now accused of, is certainly innocent of this, and has with some degree of art avoided the impropriety with which he is charged. He liked this saying of Cato's, and wished to apply it to Coriolanus, but in order to avoid the anachronism in question, he puts it into the mouth of a certain Calvus, who might have lived at any time. This is, I believe, the first time that ever an editor amended an author, merely to make him commit a blunder.

Please you to march,

And four shall quickly draw out my command.

349.

Coriolanus means merely to say, that he would appoint four persons to select for his particular command, or party, those who were best inclined: and in order to save time, he purposes to have this choice made whilst the army is marching forward. They all march towards the enemy, and on the way he chuses those who are to go on that particular service.

Who was the whip of your bragg'd progeny.

361.

The *whip* is a New-Market phrase. I am not much versed in sporting terms; but I believe the owner of the best horse of his year,

VOL. VII. year, is said to hold the whip, and has ac-
PAGE 362. tually a whip consigned to his keeping.

461. You have shamed me
In your condemned seconds.

I believe we should read “condemned
second;—*second* means *support*.

466. To the fairness of my power.

That is, as fairly as I can.

481. My valour’s poison’d,
With only suffering stain by him; for him
Shall fly out of himself.

This sentence, as it stands, is not reconcilable to grammar.—The amendment proposed by Tyrwhitt would make the construction clear, but I think the passage will run better thus, and with as little deviation from the text:—

- “ My valour’s poison’d;
“ *Which* only suffering stain by him, for him
“ Shall fly out of itself.”

375. The wounds become him.

VOLUM.—On his brows Menenius. He comes the third
Time home with the oaken garland.

This speech is wrong pointed; there should be a comma after Menenius; for it was the oaken garland, not the wounds, that Volumina says he had on his brows:—it appears afterwards that his wounds were in the shoulder and left arm.

Of no more soul and fitness for the world
Than camels in their war.

In what war? Camels are merely beasts of burden, and are never used in war.—We should certainly read

“As camels in their *way*.”

If he did not care whether he had their loves or no, 384.
He waved indifferently 'twixt doing them neither good
nor harm.

This passage is very inaccurately expressed, but I believe it is the inaccuracy of the author. “He *waved indifferently*,” must mean, “He *would have waved indifferently*.”

Bonnetted. 385.

To *bonnet* is, as Steevens observes, to *salute*, by taking off the bonnet. So, in the academic style, to *cap* a fellow, is to take off the cap to him.

Take to you, as your predecessors have, 391.
Your honour with your form.

I believe we should read, “Your honour with *the* form.”—That is, the usual form.

We recommend to you tribunes of the people, 392.
Our purpose to them, and to our noble consul
Wish we all joy and honour.

This passage is rendered almost unintelligible by the false punctuation; it should
evidently

VOL. VII. evidently be pointed thus, and then the sense
PAGE 392. will be clear:—

“ We recommend to you, tribunes of the people,
“ Our purpose ;—to them, and to our noble consul
“ Wish we all joy and honour.”

To *them*, means to *the people*, whom Mene-
nius artfully joins to the consul, in the good
wishes of the senate.

393. If all our wits were to issue out of one skull
They would fly east, west, north, south, and their
consent of
One direct way, should be at once to all points of the
compass.

I can neither agree to Warburton's explana-
tion of this passage, nor to Hanmer's amend-
ment, the reading *our skulls*, instead of *one
skull*.

That their wits, if issued from several
skulls, should fly north, south, east and west,
would be nothing extraordinary; and in that
case they might all tend to one point, as the
radii of a circle do to the centre; but to sup-
pose all their wits to issue from one skull, and
that their common consent and agreement to
go all one way, should end in their flying to
every point of the compass, is a just descrip-
tion of the variety and inconsistency of the
opinions, wishes, and actions of the multitude.

397. Why in this wolvisb gown should I stand here
To beg of Hob, and Dick, that does appear
Their needless vouches?

We

We are told that in the old copy the reading is *woolvish tongue*, which Steevens very justly supposes to be a typographical mistake, and that the word intended was *toge*, not *tongue*;—but the difficulty does not lie in that word, for whether we read *gown* or *toge* is of little consequence, as they have both precisely the same meaning, and I should be rather inclined to read *gown* than *toge*, merely because that is the language of Coriolanus in the scene preceding, where he says,

“ Let me o’erleap that custom, for I cannot

“ Put on the *gown*, stand naked,” &c.

The only difficulty of the passage lies in the word *woolvish*. It cannot mean, as Johnson supposes, a rough *hirsute gown*; for Brutus calls it, a little before,

“ The napless vesture of humility.”

The supposing that there is an allusion to the wolf in sheep’s clothing, is rather a ludicrous idea, and should be treated as such. Nor can I suppose that Shakespeare meant to compare the gown, which he calls *the napless vesture of humility*, and from the whiteness of which the competitors for the consulate derived their name to the coarse frock of a ploughman: I therefore suppose that the passage is corrupt, because it is inexplicable as it stands.—Perhaps we should read *woollen*, instead of *woolvish*; yet that would not sufficiently distinguish it from any other gown,

as

VOL. VII. as they were probably all made of that material: I should therefore rather suppose that we ought to read *foolish*, which agrees with what Coriolanus says in the latter part of this speech:—

“ Rather than fool it so,

“ Let the high office and the honour go

“ To one that would do thus.”

407.

Not unlike

Each way to better yours.

The reply of Coriolanus, “ Let me deserve as ill as you,” proves, in my opinion, the propriety of the amendment proposed by Hammer, the reading, to better *you*, instead of *your's*.

409.

Mark you

His absolute shall?

COMIN.—’Twas from the canon.

Johnson supposes that Cominius means to say, “ that the form of speech used by Sicinius was what he had no right to;” but his words appear to me to imply the very reverse: he means to say, “ that what Sicinius had said was according to the rule,” alluding to the absolute veto of the tribunes, the power of putting a stop to every proceeding:—and accordingly Coriolanus, instead of disputing this power of the tribunes, proceeds to argue against the power itself, and to inveigh against the Patricians for having granted it.

You

You are Plebeians,
 If they be Senators; and they are no less
 When both your voices blended, the greatest taste
 Most palates theirs.

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PAGE 410.

Neither Johnson or Steevens appear to me to have rightly conceived the meaning of this passage; nor would Johnson's amendment render it intelligible.—That which I should propose is, to read, *the general taste*, instead of *the greatest taste*, and then the meaning will be this:—

“ You are Plebeians, says Coriolanus, if the tribunes be Senators, and they are no less, if, when both of your opinions are blended together; that is, are put upon an equal footing, the opinions of the tribunes shall be most relished by the multitude.”

He calls the taste of the multitude, the *general taste*; as in the following page, he calls the ignorance of the multitude, the *general ignorance*. Volumnia, in the next scene, calls the people *our general louts*. And Hamlet says a certain speech was *caviar to the general*.

Even when the navel of the state was touch'd
 They would not thread the gates.

412.

A similar expression is used by Captain Carteret, in his Voyage round the World.

I am also of opinion that it is better to go to the North-east than to *thread* the Moluccas, or coast New Guinea. To *thread*, therefore, is to go through a narrow passage.

U

No,

VOL. VII.

PAGE 413.

No, take more :

What can be sworn by both divine and human,
Seal what I end withal !

I should suppose, from the method in which this passage is pointed in the present edition, and which is clearly the right one, that Steevens rejects Warburton's explanation, though he gives it to us in a note, without remark on it, which has the appearance of an acquiescence in his opinion; but that however is not admissible; the words, *What may be sworn by*, cannot possibly mean *What may be sworn to*; and according to his manner of pointing, the words *divine* and *human* have no substantive to which they can refer; but according to the present pointing, Coriolanus invokes every thing in heaven and on earth, of reverence sufficient to be sworn by, to confirm what he says.

So, in Fletcher's *Coxcomb*, Antonio says to Mercury,

“ By this light I cannot ;

“ By all that may be sworn by.”

415.

Confusion's near !—I cannot, speak—you tribunes
To the people.

Tyrwhitt proposes an amendment to this passage, but nothing is necessary except to point it properly :

“ Confusion's near,—I cannot.—Speak you, tribunes,

“ To the people.”

He

He desires the tribunes to speak to the VOL. VII.
people, because he was not able; and at PAGE 415.
the end of his speech repeats the same re-
quest to Sicinius in particular.

As they are not

418.

Tho' calv'd in the capitol; begone.

MENEN.—Put not your worthy rage into your tongue.

Tyrwhitt proposes that Coriolanus's speech should end with the word *capitol*, and the word *begone* make part of that of Menenius. Steevens says he has divided those speeches according to Tyrwhitt's direction, but the printer has deviated from it. The word *begone* certainly belongs to Menenius, who was very anxious to get Coriolanus away.—In the preceding page he says,

“ Go, get you to your house, begone, away.”

And in a few lines after, he repeats the same request:—

“ Pray you begone;

“ I'll try whether my old wit be in request

“ With those that have but little.”

One time will owe another.

418.

I believe Menenius means, “ This time will owe us one more fortunate.” It is a common expression to say, “ This day is your's, the next may be mine.”

But bastards, and syllables

425.

Of no allowance to your bosom's truth.

VOL. VII. The word *alliance* differs so little from *allowance*; it makes the meaning of the sentence so clear, and corresponds so well with the word *bastards*, in the line preceding, that I should not hesitate in adopting this amendment of Johnson's. Steevens very roundly asserts, that *allowance* is the right reading, but he offers nothing in support of that assertion, except a line from Othello, which is nothing to the purpose:—his pilot

“ Of very expert and approved allowance.”

means only a *pilot*, acknowledged and approved to be an expert one; and I don't see how the word *allowance*, in this sense, will apply to the present passage: there can be no doubt but *allowance* was used in Shakespeare's time in the sense of *approbation*.——So Lear says,

“ O Heavens!

“ If you do love old men, if your sweet sway

“ Allow obedience.”

And Johnson, I believe, is right in asserting, that it means legal right, established rank, or settled authority; but none of these words would make sense of the present passage, if substituted in the place of *allowance*, unless we alter it by reading, “ *from your bosom's truth*,” instead of *to*; and if the passage is to be amended, the most natural amendment is to read *alliance*.

I am in this.

Means, I am in this predicament.

With often thus correcting thy stout heart,
Now humble as the ripest mulberry,
That will not hold the handling. 427.

As there is no verb in this passage as it stands, some amendment must be made to make it intelligible; and that which I should propose is to read *bow*, instead of *now*, which is clearly the right reading:

“ With often thus correcting thy stout heart,
“ Bow, humble as the ripest mulberry,
“ That will not hold the handling.”

Insisting on the old prerogative 431.
And power in the truth of the cause;
ÆDILE.—I shall inform them.

As I cannot understand this passage as it is pointed, I should suppose that the speeches should be thus divided, and then it will require no explanation:

SICIN.—“ Insisting on the old prerogative
“ And power.
ÆDILE.—“ In the truth of the cause
“ I shall inform them.”

That is, I will explain the matter to them fully.

Do not take 434.
His rougher accents for malicious sounds,
But as I say, such as become a soldier,
Rather than envy you.

Johnson

VOL. VII. Johnson says, that *envy* means *malignity*,
 PAGE 434. but according to the construction of the sentence *envy* is evidently used as a verb, and signifies to *injure*.—In this sense it is used by Julietta in the Pilgrim:

“ If I make a lie
 “ To gain your love, and *envy* my best mistress,
 “ Pin me up against a wall,” &c.

436. Shew from Rome.

Read, “ Shew *for* Rome.

436. And that *not* in the presence
 Of dreaded justice, but on the ministers
 That do distribute it.

Johnson says that the word *not*, in the first line, means *not only*, which it must do to make sense of the passage as it stands: but as I think that it will not bear that meaning, and cannot recollect a single instance of its being used in that sense, I should rather suppose the passage to be corrupt, than agree to this unnatural explanation of it; and should amend it by inserting the word *only* in the second line:

“ And that not in the presence
 “ Of dreaded justice *only*, but on the ministers
 “ That do distribute it.”

452. Whoop'd of Rome.

Read, “ Whoop'd *out* of Rome.”

453. Like a bold flood o'erbeat.

Probably

Probably we should read, "Like a bold flood o'erbear," VOL. VII.
PAGE 453.

His remedies are tame i'the present peace 458.
And quietness of the people, which before were
In wild hurry.

I don't think that the word *tame* will bear, in this place, the sense that Steevens wishes to attribute to it: but a very slight alteration, the reading of *lame*, instead of *tame*, will remove every difficulty, and can scarcely indeed be considered as an alteration.——So Aufidius says in the next scene,

" I cannot help it now,
" Unless by using means, I lame
" The foot of our design."

You that stood so much 462.
Upon the voice of occupation.

Occupation, as Malone justly observes, is here used for *mechanics*.

In the next page but one the word *crafts* is used in the like manner, where Menenius says,

" You have made fair heads
" You and your crafts."

For his best friends, if they 464.
Should say, be good to Rome, they charg'd him
As thou should do, that had deserved his hate,
And therein shew'd like enemies.

There can be no doubt but this passage, as it stands, is very inaccurate, and that Malone's amendment

VOL. VII. amendment will correct every error, and ren-
 PAGE 464. der it grammatical; but it appears to me that
 the inaccuracy is that of the author himself,
 and of course should not be amended, as one
 of a similar nature occurs in the second scene
 of the second act, where an officer, speaking
 of Coriolanus, says,

“ If he did not care whether he had their love or not,
 “ He waved indifferently betwixt doing them neither
 “ Good or harm.”

It is evident that, in this passage, *he waved indifferently*, means *he would have waved indifferently*.

468.

But he has a merit
 To choak it in the utterance,
 And power unto itself commendable
 Hath not a tomb so evident, as a chair
 To extol what it hath done.

The obvious objection to Johnson's and Warburton's explanations of these passages, arises from the peculiar temper of Coriolanus, which renders them totally inapplicable to him, in the sense which they give them; for he was so far from boasting of his exploits himself, that he could not bear to hear them extolled by others; but, as he says himself,

“ Would rather have his wounds to heal again,
 “ Than hear say how he got them;
 “ And had rather have one scratch his head in the sun,
 “ When the alarm were struck, than idly sit
 “ To hear his nothings monster'd.

And we find that when his arch-enemy,
 Aufidius,

Aufidius, sums up the defects of his character, VOL. VII. that of boasting is not upon the list. The PAGE 468. passage indeed is so very obscure, that I cannot but think there is an error in it, and that we ought to read, "But he has a merit to choak *him* in the utterance," instead of "to choak *it*."

What Aufidius means to say is, "That his merit was so transcendent, that the recital of it excited the envy, and the apprehensions of the people; and that therefore the power, with which it was accompanied, had nothing that tended more surely to its destruction than the chair from which it was applauded."

Right's by right fouler, &c.

468.

I think the present reading affords as good sense as any of the proposed amendments.—"Right's by right fouler," may well mean, "That one right or title, when produced, makes another less fair." All the short sentences in this speech of Aufidius are obscure, and some of them nonsensical.

He replied

470.

It was a bare petition of a state
To one whom they had punished.

I have no doubt but we should read,

"It was a base petition," &c.

meaning

VOL. VII. meaning that it was unworthy the dignity
PAGE 470. of a state to petition a man whom they had
banished.

472. Speed how it will, I shall e'er long have
Knowledge of my success.

There could be no doubt but Menenius himself would soon have knowledge of his own success; the sense therefore requires that we should read,

“ Speed how it will, *you* shall 'ere long have
“ Knowledge of my success.”

472. What he would do,
He sent in writing after me; what he would not,
Bound with an oath, to yield to his conditions.

This passage, as it stands, is evidently wrong, for it is absolutely unintelligible, and the question is, how to amend it; none of the amendments hitherto suggested appear satisfactory:—that which I have to propose is a very slight deviation from the text—the reading “ *in his* conditions,” instead of “ *to his* conditions.”——To *yield*, in this place, means to *relax*, and is used in the same sense, in the next scene but one, by Coriolanus himself, where, speaking of Menenius, he says,

“ To grace him only,
“ That thought he could do more, a very little
“ I have yielded too.”

What

What Cominius means to say is, "That VOL. VII.
Coriolanus sent in writing after him the PAGE 472.
conditions on which he would agree to
make a peace, and bound himself by an
oath, not to depart from them."

The additional negative, which Hanmer
and Warburton wish to introduce, is not
only unnecessary, but would destroy the
sense; for the thing which Coriolanus had
sworn *not* to do, was to *yield in his con-
ditions*.

All hope is vain
Unless his mother and his wife.

473.

No amendment is wanting, the sense of
this passage being complete without one.
We say every day in conversation, You are
my only hope—he is my only hope, instead
of, My only hope is in you, or in him.
The same mode of expression occurs in this
sentence, and occasions the obscurity of it.

The God of soldiers,
With the consent of supreme Jove, inform
Thy thoughts with nobleness.

484.

Warburton says that this is expressed
with great decorum, as Jupiter was the tu-
telary God of Rome, but I cannot think
that Coriolanus either intended to pay, or
could pay with decorum, any particular
compliment to the tutelar Deities of Rome,
at

VOL. VII. at the very time that he was determined to
PAGE 484. destroy it.

494.

Help to reap the fame
Which he did end all his.

In Johnson's edition it was, "which he did *make* all his," which seems the more natural expression, though the other be intelligible.

JULIUS CÆSAR.

VOL. VIII.

LET no images

PAGE 7.

Be hung with Cæsar's trophies.

Warburton supposes that Cæsar's trophies were such as he had dedicated to the Gods; but it is not easy to conceive how such trophies should be hung on the statues of Cæsar. Steevens supposes, on better foundation, that these trophies were crowns; but what they really were is explained by a passage in the next scene, where Casca informs Cassius, that

“ Marcellus and Flavius, for pulling *scarfs off* Cæsar's
“ Images, are put to silence.”

Ye Gods! it doth amaze

91.

A man of such a feeble temper should, &c.

Temper does not mean, in this place, *disposition of mind*, but *frame of body*.

If I were Brutus now, and he was Cassius,
He should not humour me.

20.

Johnson's explanation of these lines is just, as appears from the following passage in Plutarch's life of Brutus, where, speaking of Brutus, and the love that Cæsar had for him, he says, “ But yet he gave ear to Cassius's friends,

VOL. VIII. friends, who were perpetually advising him
 PAGE 20. not to suffer himself to *be softened and touch'd*
by Cæsar;” but to shun the civilities, and fa-
 vours of a tyrant; which, they said, Cæsar
 shewed him, not out of respect to his virtue,
 but to unbend his strength, and shake his
 spirit and his virtue.

The pronoun *he*, in the last line, refers to
 Cæsar.

21. And there were drawn
 Upon an heap an hundred ghastly women.

We should read, *up on* an heap, not *upon*.

25. And the complexion of the element
 It favours like the work we have in hand.

As the old reading is evidently wrong, and
 some amendment is necessary, I should not
 hesitate to prefer that proposed by Johnson,
 and to read

“ In favour’s like the work,” &c.

29. But it is common proof
 That lowliness is young ambition’s ladder.

Common proof means a matter proved by
 common experience. With great deference
 to Johnson, I cannot think that the word
experiment will bear that meaning.

28. Which hatch’d would, as his kind, grow mis-
 chievous.

As his kind, does not mean, according to
 his

his nature, as Johnson asserts, but like the rest of his species.

VOL. VIII.
PAGE 28.

The genius and the mortal instruments
Are then in council, and the state of man
Like to a little kingdom, suffers then
The nature of an insurrection.

31.

There is a passage in *Troilus and Cressida*, which bears some resemblance to this:

“ Imagin’d worth
“ Holds in his blood such swoln, and hot discourse,
“ That ’twixt his mortal, and his active parts,
“ Kingdom’d Achilles in commotion rages,
“ And batters down himself.”

Johnson is right in asserting that by the *genius* is meant, not the genius of a kingdom, but the power that watches over an individual for his protection.

So in the same play, *Troilus* says to *Cressida*,

“ Hark! you are called; some say the genius so
“ Cries, *Come*, to him that instantly must die.”

And Johnson’s explanation of the word *instruments* is confirmed by the following passage in *Macbeth*, whose mind was, at the time, in the very state which *Brutus* is here describing:

“ I am settled; and bend up
“ Each corporal agent to this terrible feat.”

No, not an oath; if not the *face* of men,
The sufferance of our souls, &c.

34.

I cannot

VOL. VIII. I cannot reconcile myself to Johnson's
PAGE 34. explanation of this passage, but believe we
should read

“ If not the *faith* of men,” &c.

which is supported by the following passages
in this very speech:—

“ What other bond

“ Than secret Romans, that *have spoke the*

“ *Word, and will not palter.*”

“ When every drop of blood

“ That every Roman bears, and nobly bears,

“ Is guilty of a several bastardy,

“ If he do break the smallest particle

“ Of *any promise that hath past from him.*”

Both of which prove, that Brutus considered the *faith* of men as their firmest security in each other.

37. Quite from the main opinion he held once
Of fantasy, of dreams, and ceremonies.

Main opinion, according to Johnson's explanation, is *sense*, but *mean opinion* would be a more natural expression, and is, I believe, what Shakespeare wrote.

45. Thou, like an exorcist, hast conjur'd up
My mortified spirit.

Here, and in all other places where the word occurs in Shakespeare, to *exorcise* means to raise spirits, not to lay them; and, I believe, he is singular in this acceptation of it.

And

And turn preordinance; and first decree
Into the lane of children.

PAGE 57.

I believe we should read, *play of children*; but if that be not admitted, *law* appears to be the next best reading.—I think *lane* cannot possibly be right.

And men are flesh and blood, and apprehensive.

59.

Apprehensive does not mean, as Johnson explains it, *susceptible of fear*, but *intelligent*, capable of *apprehending*.

Yet in the number I do know but one
That unassailable holds on his rank
Unshak'd of motion.

59.

To “hold *on* his rank,” is to “continue to hold it;” and I take *rank* to be the right reading. The word *race*, which Johnson proposes, would but ill agree with the following words, *unshak'd of motion*, or with the comparison to the polar star:—

“Of whose true *fixed*, and resting quality,
“There is no fellow in the firmament.”

Hold on his rank, in one part of the comparison, has precisely the same import with *hold his place*, in the other.

Stoop then and wash.

61.

To *wash* does not mean here to *cleanse*, but
to

VOL. VIII. to *wash o'er*, as we say, *wash'd with gold*; for
 PAGE 61. Cassius means, that they should steep their
 hands in the blood of Cæsar. This passage
 however reminds me of a strong expression
 in Cartwright's *Love's Convert*, where Eude-
 mus says to Leocadia, when he prompts her
 to kill Misander,

“ Fear no stain,

“ A tyrant's blood doth wash the hand that spills it.”

But this, I believe, was not the idea of
 Cassius, in the passage before us.

14. Our arms in strength of malice, and our hearts
 Of brother's temper.

I believe we should read “*exempt* of ma-
 lice;” and cannot agree with Steevens in his
 explanation of the passage as it stands. Bru-
 tus could never call the putting Cæsar to
 death an act of malice, who loved him when
 he killed him, and declared, “ that it was pity
 to the general wrong of Rome that urged him
 to that act.”

18. A curse shall light upon the limbs of men.

Steevens' explanation is so very unnatural
 that I think it cannot be right. Some amend-
 ment is necessary, and Warburton's appears to
 be the best.

80. Romans, countrymen, and friends.

I cannot

I cannot agree with Warburton that this VOL. VIII. speech is very fine in its kind. I can see PAGE 70. no degree of excellence in it, but think it a very paltry speech for so great a man, on so great an occasion;—yet Shakespeare has judiciously adopted in it the style of Brutus—the pointed sentences and laboured brevity which he is said to have affected.

SCENE I.—On a small island near Mutina.

82.

The passage quoted by Steevens clearly proves, that the scene should be laid in Rome.

Your Master, Pindarus,

85.

In his own change, or by ill offices, &c.

Brutus immediately after says to Lucilius, when he hears his account of the manner in which he had been received by Cassius,

“Thou hast describ’d

“A hot friend, cooling.”

That is, the change that Brutus complains of.

Was slighted off.

88.

Read, “Was slighted *of*.”

They mean to warn us at Philippi here.

190.

To *warn* certainly means to *summon*; but in that sense it will not answer well in the present sentence.—Perhaps we should read

“They mean to wait us at Philippi here.”

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PAGE 106.

CAS.—What are you then determined to do.

BRUT.—Even by the rule of that philosophy, &c,

There is certainly an apparent contradiction between the sentiments which Brutus expresses in this, and in his subsequent speech; but there is no real inconsistency. Brutus had laid it down to himself as a principle, to abide every chance and extremity of war; but when Cassius reminds him of the disgrace of being led in triumph through the streets of Rome, he acknowledges that to be a trial which he could not endure. Nothing is more natural than this; we lay down a system of conduct for ourselves, but occurrences may happen that will force us to depart from it.

ANTONY AND CLEOPATRA.

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PAGE 124.

AND is become the bellows and the fan,
To cool a gipsy's lust.

Johnson's amendment is unnecessary, and his reasons for it ill founded: the bellows and the fan have the same effects; when applied to a fire, they increase it, but when applied to any other warm substance, they cool it.

Where's Fulvia's process?

125.

Process, here, means *summons*.

Fulvia perchance is angry, or who knows
If the scarce bearded Cæsar have not sent
His powerful mandate to you, &c.

125.

Cleopatra, in this and some of the subsequent scenes with Antony, puts me in mind of the following lines of Parnell, in his *Rise of Women*:—

“ For which an eloquence, that aims to vex,
“ With native tropes of anger arms the sex.”

And he might possibly have taken some hints from this character of Cleopatra, which is admirably drawn.

But

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PAGE 126.

But stirr'd up Cleopatra.

Johnson's explanation is unsatisfactory; he seems indeed not to have thoroughly conceived the meaning of this passage. What could Cleopatra mean by saying, *Antonio will recollect his thoughts*? What thoughts were they, for the recollection of which she was to applaud him? It was not for her purpose that he should think, or rouse himself from the lethargy in which she wished to keep him. By *Antony will be himself*, she means to say, "that Antony will act like the joint sovereign of the world, and follow his own inclinations, without regard to the mandates of Cæsar, or the anger of Fulvia." To which he replies, *If but stirr'd by Cleopatra*; that is, if moved to it in the slightest degree by her.

126.

I had rather heat my liver with drinking.

The liver was considered as the seat of desire. In answer to the South-sayer, who tells her she shall be very loving, she says, "She had rather heat her liver, with drinking, if it was to be heated."

131.

And foretell every wish.

The sense of this passage is so evident, and so well expressed, if we adopt Warburton's amendment, and the word *fertil* differs so little in the trace of the letters from *foretell*, that I cannot doubt of its being the right reading. Johnson labours to extract some kind

kind of sense from the former reading, but VOL. VIII.
 he fails even in that; he supposes that the PAGE 131.
 single word *foretell*, without any antecedent
 whatsoever, is to signify, *If I should fore-*
tell; but to make sense of the passage it must
 be still more comprehensive, it must signify,
If I should foretell the completion of; and if it
 does not mean all this, it can mean nothing.

Oh, then we bring forth weeds
 When our quick winds lie still.

134.

It is Warburton that proposes the reading
 of *minds*, instead of *winds*, and he is undoubt-
 edly right. The words *lie still*, are opposed
 to *earing*; *quick* means *pregnant*; and the
 sense of the passage is this:—"When our
 pregnant minds lie idle and untilled, they
 bring forth weeds; but the telling us of our
 faults, is a kind of culture to them." The
 pronoun *our* before *quick*, shews that the sub-
 stantive to which it refers must be something
 belonging to us, not merely an external ob-
 ject, as the wind is. To talk of *quick* winds
 lying *still*, is little better than nonsense; and
 indeed there is no extorting any good sense
 from the passage as it stands:—the turning a
 single letter upside down makes the difference
 between the true reading and that in the text.

By revolution lowering.

135.

Steevens has justly explained the sense of
 this passage; yet I cannot but think that
 Shakespeare

VOL. VIII. Shakespeare had in contemplation the revolutions of the heavenly bodies.
PAGE 135.

137. It shews to men the tailors of the earth comforting therein, &c.

The expression in this passage is much embarrassed, and might easily be improved, yet I don't believe there is any error in it, or think an amendment necessary. The meaning is obvious;—when it pleases the deities to take a man's wife from him, it brings to his recollection the tailors of the earth, suggesting thereby this comforting reflection, that if his old robes are worn out, there are materials for new.

137. And get his love to part.

I have no doubt but we should read *leave*, instead of *love*.

So, in the next page but two, Cleopatra, speaking of Fulvia, says,

“ Would she had never given you *leave* to come.”

137. With more urgent touches.

So Imogen says in *Cymbeline*,

“ I am senseless of your wrath, a *touch* more rare,

“ Subdues all pangs, all fears.”

138. Say our pleasure
To such whose places under us require, &c.

I should read this passage thus:—

“ Say

“ Say our pleasure,
 “ To such *who've* places under us,
 “ Requires our quick remove from hence.”

The amendment is as slight as that adopted by the editor, and makes the sense more clear.

And that which most with you, should safe my
 going, &c. 141.

The old reading is *save*. Theobald proposes to read *salve*, which is as near in the trace of the letters to the old reading as the amendment adopted by the editor, and evidently preferable to it. To *safe* my going, is not English; to *salve* my going, is, and means, to *reconcile* you to my going.

In Much Ado about Nothing, Claudio says to Don Pedro,

“ But lest any liking might too sudden seem,
 “ I would have *salv'd* it with a longer treatise.

Oh, my Oblivion! is a very Antony,
 And I am all forgotten. 143.

The sense of this passage appears to me to be this:—

“ Oh, my Oblivion! as if it were another Antony
 “ possesses
 “ Me so entirely, that I quite forget myself.”

It is not Cæsar's natural vice to hate
 One great competitor. 145.

Johnson is certainly right in his conjecture, that we ought to read, “ *Our* great competitor,”

VOL. VIII. competitor," as this speech is addressed to
 PAGE 145. Lepidus, his partner in the empire. *Compe-*
titor means here, as it does wherever the word
 occurs in Shakespeare, *associate*, or *partner*.

So in the 196th page, Menas says,

" These three world-sharers; these competitors

" Are in thy vessel."

And again, in the 286th page, Cæsar,
 speaking of Antony, says,

" That thou, my brother, my competitor,

" In top of all design, my mate in empire."

151. I know it for my bond.

That is, to be my bounden duty.

154. And soberly did mount an arm-gaunt steed,
 Who neigh'd so highly, &c.

It is pleasant to compare the various conjectures of the commentators in endeavouring to discover some meaning for a word which probably never existed, and was inserted merely by a blunder of the printers. Warburton supposes the *arm-gaunt* steed to have been worn out by the fatigues of war.—Mr. Seward, that he was lean for want of feeding.—Johnson, forgetting that, according to his own Dictionary, the word *steed* is appropriated to horses for state or war, makes this steed a post-horse; and concluding that a thin shouldered horse must of course be thin bodied, he supposes him so small that a
 man

man might clasp him; in confirmation of VOL. VIII.
which supposition, Mr. Steevens makes him PAGE 154.
no thicker than my arm.

Now as I cannot conceive why the joint sovereign of the world should be mounted on a little, starved, worn-out, post-horse; or why such a post-horse should be called by the pompous title of a *steed*, and neigh so loudly as to dumb-found the spectators, I suppose there must be some error in the passage, and should amend it by reading

“ And soberly did mount a *termagant* steed,
“ That neigh’d so highly,” &c.

Termagant means *furious*.—So Douglas, in Henry IV. is called the *termagant* Scot, an epithet that agrees well with the steed’s neighing so high. Besides by saying that Antony mounted composedly a horse of such high mettle, Alexas presents Cleopatra with a flattering image of her hero, which his mounting, slowly, a jaded post-horse, would not have done.

And their contestation

163.

Was theme for you, you were the word of war.

I should suppose that some of the words in this sentence have been misplaced, and that it ought to stand thus:

“ And for contestation

“ Their theme was you, you were the word of war.”

Could

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PAGE 165.

Could not with graceful eyes attend those wars
Which fronted my own peace.

I believe *graceful*, in this place, means *gracious*;—a sense in which Shakespeare often uses it.

166.

The honour's sacred which he talks on now
Supposing that I lack't it.

I don't think that either Johnson's or Malone's explanation of this passage is satisfactory. The true meaning of it appears to be this:—

“Cæsar accuses Antony of a breach of honour in denying to send him aid when he required it, which was contrary to his oath: Antony says, in his defence, that he did not deny his aid, but in the midst of dissipation neglected to send it: that having now brought his forces to join him against Pompey, he had redeemed that error; and that therefore the honour which Cæsar talked of was *now* sacred and inviolate, supposing that he had been somewhat deficient before in the performance of his engagement.”

The adverb *now* refers to *is*, not to *talks on*, and the line should be pointed thus:—

“The honour's sacred that he talks on, now,
“Supposing that I lack't it.”

168.

Your reproof
Were well deserv'd of rashness.

That is, you might be reprov'd for your
rashness,

rashness, and would well deserve it.—*Your* VOL. VIII.
 reproof, means the reproof you would un- PAGE 168.
 dergo. The expression is rather licentious;
 but one of a similar nature occurs in the Cus-
 tom of the Country, where Arnolfo, speaking
 to the Physicians, says,

“ And by your success
 “ In all your undertakings, propagate
 “ Your great opinion in the world.”

Here *your* opinion means, the opinion con-
 ceived of you.

When she first met Mark Antony, she purs'd up
 His heart upon the river Cydnus.

171.

This passage is a strange instance of negli-
 gence and inattention in Shakespeare. Eno-
 barbus is made to say, that Cleopatra gained
 Antony's heart on the river Cydnus; but it
 appears from the conclusion of his own de-
 scription that Antony had never seen her
 there; that whilst she was on the river, An-
 tony was sitting alone enthroned in the mar-
 ket-place, whistling to the air, all the people
 having left him to gaze upon her, and that
 when she landed, he sent to her to invite her
 to supper:

“ The city cast
 “ Her people out upon her, and Antony,
 “ Enthron'd in the market place, did sit alone
 “ Whistling to the air, which, but for vacancy,
 “ Had gone to gaze on Cleopatra too,
 “ And made a gap in nature.”

Her

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PAGE 172.

Her gentlewomen like the Nereides,
So many mermaids, tended her i'the eyes,
And made their bends adornings.

There are few passages in these plays more puzzling than this; but the commentators seem to me to have neglected entirely the difficult part of it, and to have confined all their learning and conjectures to that which requires but little, if any explanation; for if their interpretation of the words, *tended her i'the eyes*, be just, the obvious meaning of the succeeding line will be, that in paying their obeisance to Cleopatra, the humble inclination of their bodies was so graceful, that it added to their beauty.

Warburton's amendment, the reading *adorings*, instead of *adornings*, would render the passage less poetical, and it cannot express the sense he wishes for without an alteration; for although, as Steevens justly observes, the verb *adore* is frequently used by the antient dramatic writers in the sense of *to adorn*, I do not find that *to adorn* was reciprocally used in the sense of *to adore*. Tollet's explanation is but ill imagined; for though the word *band* might formerly have been spelled with an *e*, and a troop of beautiful attendants would add to the general magnificence of the scene, they would be more likely to eclipse than to increase the charms of their mistress;—and as for Malone's conjecture, though rather more ingenious, it is just as ill

ill founded: that a particular bend of the eye VOL. VIII.
 may add lustre to the charms of a beautiful PAGE 172.
 woman, every man must have felt; and it
 must be acknowledged that the words *their*
bends, may refer to the eyes of Cleopatra, but
 the word *made* must necessarily refer to her
 gentlewomen; and it would be absurd to say,
 that *they* made the bends of *her* eyes, adorn-
 ings. But all these explanations, from the
 first to the last, are equally erroneous, and are
 founded on a supposition that the passage is
 correct, and that the words, *tended her i'the*
eyes, must mean, that her attendants watched
 her eyes, and from them received her com-
 mands. How those words can by any possible
 construction imply that meaning, the editors
 have not shewn, nor can I conceive; of this I
 am certain, that if such arbitrary and fanciful
 interpretations be admitted, we shall be able
 to extort what sense we please from any com-
 bination of words.—The passage, as it stands,
 appears to me to be totally unintelligible; but
 it may be amended by a very slight deviation
 from the text, by reading *the guise*, instead
 of *the eyes*, and then it will run thus:

“ Her gentlewomen, like the Nereides,
 “ So many mermaids, tended her i'the guise,
 “ And made their bends, adornings.”

In the guise, means in the form of mer-
 maids, who were supposed to have the head
 and body of a beautiful woman, concluding
 in a fish's tail: and by the *bends which they*
made

VOL. VIII. *made adornings*, Enobarbus means the flexure
 PAGE 172. of the fictitious fishes tails, in which the limbs
 of the women were necessarily involved, in
 order to carry on the deception, and which it
 seems they adapted with so much art, as to
 make them an ornament, instead of a defor-
 mity. This conjecture is supported by the
 very next sentence, where Enobarbus, pro-
 ceeding in his description, says,

“ At the helm

“ A seeming mermaid steers.”

173.

That yarely frame the office.

Shakespeare evidently means to say, that
 they did their business with readiness and
 dexterity: but this meaning is so strangely
 expressed, that I suspect there is some error
 in this passage.

176.

Would I had never come from thence, nor you
 thither.

Both the sense and grammar require that
 we should read *hither*, instead of *thither*. To
 come *hither* is English, but to come *thither* is
 not.—The South-sayer advises Antony to hie
 back again to Egypt; and for the same reason
 wishes he had never come to Rome, because,
 when they were together, Cæsar’s genius had
 the ascendant over his.

182.

I’ll set thee in a shower of gold, and hail
 Rich pearls upon thee.

I believe

I believe Cleopatra only means to say, by VOL. VIII. these expressions, that she will give him PAGE 182. plenty of gold and jewels. Warburton is frequently too learned for his author.

If Antony

182.

Be free and healthful—so tart a favour
To trumpet such good tidings.

Something is wanting in the second of these lines, both to the sense and metre:— I have no doubt but the passage ought to run thus:

“ If Antony

“ Be free and healthful, *why* so tart a favour

“ To usher such good tidings?”

Oh that his fault should make a knave of thee
That art not what thou’rt sure of?

185.

I can neither accede to Steevens’ explanation, or to any of the amendments of this passage that have hitherto been proposed; a proper punctuation, with the addition of a single letter, will make it clear, the reading *sure of’t*, instead of *sure of*:

“ Oh! that his fault should make a rogue of thee

“ That art not!—What? thour’t *sure of’t*?”

That is, What? are you sure of what you tell me, that he is married to Octavia?

To be call’d into a huge sphere, and not be seen to move 193.
in it, are the holes where eyes should be, which pitifully disaster the cheeks.

VOL. VIII. The thought, though miserably expressed,
 PAGE 193. appears to be this:—that a man called into a
 high sphere without being seen to move in it,
 is a sight as unseemly as the holes where the
 eyes should be, without eyes to fill them.

137. The third part then he is drunk.

Read, “The third part then is drunk,”
 without *he*.

198. The holding every man shall bear, as loud
 As his strong sides can volly.

I have no doubt but *bear* is the right reading. To *bear* the burden, or as it is here called, the holding of a song, is the phrase at this day.—The passage quoted by Steevens from Henry VIII. relates to instrumental music, not to vocal. Loud as his sides can volly, means, with the utmost exertion of his voice. So we say, He laughed till he split his sides.

204. The elements be kind to thee and make
 Thy spirits all of comfort.

Johnson’s explanation of this passage is too profound to be just. Octavia was about to take a long journey both by land and water; her brother wishes that both these elements may prove kind to her; and that is all.

So Cassio says, in Othello,

“O! let the Heavens!
 “Give him defence against the elements,
 “For I have lost him on a dangerous sea.”

I’ll

I'll raise the preparation of a war
Shall stain your brother.

I think Theobald gives very sufficient reason for reading *strain*, instead of *stain*, but should suppose that *strain* means rather to *retrain* than to *constrain*.

Made her
Of lower Syria, Cyprus, Lydia
Absolute queen.

468.

The present reading is right. It is possible that Shakespeare ought to have said *Lybia*; but *Lydia* was evidently what he intended to write; for in the next page but one, where Cæsar is recounting the several Kings whom Antony had assembled, he gives the Kingdom of Lybia to Bocchus.

And gives his potent regiment to a trull,
That noises it against us.

470.

Johnson says that the word *trull* was not in our author's days a term of such infamy as it is at present. The word might not always have been used in such a sense, but it certainly bore it at that time; and the observation is rather ill-timed in this place, where it was evidently the intention of Mécenas to call Cleopatra by the grossest name he could think of, and *trull* was that he chose.—In Henry VI. La Pucelle is called, “the Dauphin's courtesan, concubine, and trull.”

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Is't not denounc'd against us? Why should not we
Be there in person?

I am surprised that Tyrwhitt should think any amendment necessary in a passage so clear and correct as this. Cleopatra means to say, "Is not the war denounc'd against us? Why should we not then attend in person?"—She says a little lower,

"A change we bear in the war;

"And, as the president of my kingdom, will

"Appear there as a man."

She speaks of herself in the plural number, according to the usual style of sovereigns.

227.

He alone

Dealt in lieutenancy, and no practice had
In the brave squares of war.

Steevens' explanation of this passage is just, and agreeably to the character here given of him. Shakespeare represents Augustus in the next act, as giving his orders to Agrippa, and remaining unengaged himself:

"Go forth, Agrippa, and begin the fight, and

"Go charge Agrippa."

230.

As is the morn-dew on the myrtle leaf
To his grand sea.

Tyrwhitt's amendment, "To *this* grand sea," is more likely to be right than Steevens' explanation.

He

He being the meered question.

Possibly Shakespeare might have coined the word *meered*, and derived it from the adjective *mere*, or *meer*; in that case the *meered question* might mean, the only cause of the dispute—the only subject of the quarrel.

I dare him therefore
To lay his gay comparisons aside,
And answer me declin'd.

234.

The word *gay* seems rather to favour Malone's conjecture, that we should read *caparisons*; on the other hand, the following passage in the next speech appears to favour the present reading:

“ That he should dream,
“ Knowing all measures, the full Cæsar will
“ Answer his emptiness.”

Say to great Cæsar this; in disputation
I kiss his conquering hand.

233.

I have no doubt but *deputation* is the right reading, Steevens having proved with much labour and ingenuity, that it is but by a forced and unnatural construction that any sense can be extorted from the words as they stand. It is not necessary to read *by* deputation, instead of *in*; that amendment indeed would render the passage more strictly grammatical, but Shakespeare is frequently at least equally licentious in the use of his particles.

What's

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What's her name

Since she was Cleopatra.

This is since she ceased to be Cleopatra.—
So when Ludovico says, “Where is this un-
fortunate man?” Othello replies, (that's he
that was Othello), “Here I am.”

242.

As it determines.

242

That is, as the hail-stone dissolves.

250.

Come, good fellow, put thine iron on.

Johnson thinks we should read, *mine iron*,
which appears to be right, as Iras and Cleo-
patra immediately proceed to help Antony on
with his armour; and when that is done, he
desires Iras to put on his own defences.

253.

Prove this a prosperous day, the three nook'd world
Shall bear the olive freely.

Warburton says that this means, that the
olive shall spring up every where sponta-
neously without culture; but he mistakes the
sense of the passage. To *bear* does not mean
to *produce*, but to *carry*; and the meaning is,
that the world shall then enjoy the blessings
of peace, of which olive branches were the
emblem. The success of Augustus could not
so change the nature of things, as to make
the olive-tree grow without culture in all cli-
mates, but it shut the gates of the temple
of Janus.

There

There did persuade

Great Herod to incline himself to Cæsar, &c.

Though the old copy reads *dissuade*, *persuade* is certainly right. Enobarbus is revolving in his mind the fate of Alexas who deserted Antony, and from thence forming a judgment of his own,

This blows my heart.

255.

Johnson mistakes the meaning of this passage. When a man is out of breath with running, or any violent exercise, we say he is *blown*; it is to this that Enobarbus alludes, as is evident from the words that follow: "If swift thought break it not, a swifter mean shall outstrike thought."

I am alone the villain of the earth,

And feel I am so most.

255.

That is, and feel I am so, more than any one else thinks it.

They have put forth the haven,

Where their appointment we may best discover.

261.

Johnson informs us, that the other editions add the words *further on*, to the end of the first line, which are not in the first edition, and I think these words are absolutely necessary for the sense: as the passage stands, Antony appears to say, "that they could best discover the appointment of the enemy at the haven after they had left it," but if we add the

VOL. VIII. the words *further on*, his speech will be consistent:—“As they have put out of the haven, let us go further on where we may see them better.” And accordingly in the next page he says,

“Where yonder pine does stand,
“I shall discover all.”

263. Triple turn'd whore.

She first belonged to Julius Cæsar, then to Antony, and now, as he supposes, has turned to Augustus. It is not likely, as Tollet surmises, that in recollecting her turnings, Antony should not have had that in his contemplation which gave him most offence.

267. Oh he's more mad
Than Telamon for his shield, the boar of Thessaly
Was never so imbossed.

Embossed, in this place, means *when embossed*.—She is not describing the desperate situation to which Antony was reduced, but the violence of his rage, which exceeded that of a Thessalian boar even when embossed.—The placing a comma before the word *embossed*, will express this sense in the printing.

269. Pack'd cards with Cesar, and false play'd my glory
Unto an enemy's triumph.

Dr. Warburton's explanation is right; but Steevens is mistaken with respect to the meaning of that passage from the Fortunate Isles

Isles which he adduces in confirmation of VOL. VIII. Warburton's etymology, for the kings and PAGE 269. queens are triumphing cards at most games whether they be trumps or not;—and it is evident that Johnson did not consider the word *trump* as derived from triumph, but from the French verb *tremper*, to deceive, as appears from the following passage in his New Inn:

“ Yet all Sir, are not sons of the white hen;
 “ Nor can we, as the songster says, come all
 “ To be wrapt soft and warm in fortune's smock;
 “ When she is pleas'd to trick, or *tromp* mankind
 “ Some may be coats, as in the cards; but then
 “ Some must be knaves, some varlets, bawds, and
 “ others
 “ As aces, duces, cards of ten, to face it
 “ Out in the game, which all the world is.”

Seal then, and all is done.

270.

According to Johnson's own idea, the word *seal* may stand. To seal the eyes in death—to call on death—to seal one's eyes, is the common language of poetry.

I *here* importune death,
 Until of many kisses the poor last
 I lay upon your lips.

276.

I agree with Johnson in thinking that Thebald's amendment is unnecessary; but I also think the dialogue sufficiently regular without it. Antony is supposed to be at the foot of the monument, and tells Cleopatra that he *there* importunes death, till he can lay his last
 hiss

VOL. VIII. kiss upon her lips, which was surely intimat-
 PAGE 276. ing to her his desire that she should come to him for that purpose; she considers it in that light, and tells him she dare not.

276.

O sun,
 Burn the great sphere thou mov'st in.

Warburton proposes to amend this by reading.

“ Turn from th' great sphere,” &c.

Are any human organs so framed as to be able to pronounce these words, which he wishes unmercifully to put into the mouth of some unfortunate player? He frequently forgets that plays were written to be spoken.

280.

IRAS.—Royal Egypt!—Empress

CHARMIAN.—Peace, peace, Iras,

CLEOPATRA.—No more—but e'en a woman; and commanded by such poor passions, &c.

Much learning and labour has been wasted on this passage, which appears to me so simple, as not to require either. No alteration is necessary either in the words or the persons, nor is it necessary to suppose that Cleopatra is discoursing with her thoughts: she is discoursing with her women; but she naturally replies to Iras, who had addressed herself to her, and not to Charmian, who only interposed to prevent Iras from continuing to speak; strike out the speech of Charmian which is said aside to Iras, and the sense will be

be evident. Iras addresses Cleopatra by the titles of Royal Egypt and Empress! which Cleopatra rejects as ill suited to her present condition, and says she is no more in that state of elevation, but on a level with the rest of her sex.

But we do lance
Diseases in our bodies.

286.

This is clearly the right reading, and the meaning of it is this:—"Augustus says, that notwithstanding the affinity and affection that had subsisted between him and Antony; that although he was his friend, companion, and brother, such was the cruelty of his fate, that he was forced to pursue him to death:" for we find it necessary to lance diseases even in our own bodies, when they would otherwise prove fatal to us; we do not spare even our own limbs, when the amputation is necessary for our own preservation, though we may lament that necessity.

And the heart
Where mine his thoughts did kindle.

286.

His is here used instead of *its*, the substituting for each other the personal and impersonal pronouns, is a liberty frequently taken by Shakespeare.

Pray you tell him;
I am his fortune's vassal, and I send him
The greatness he has got.

290.

Johnson

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PAGE 290.

Johnson has mistaken the meaning of this passage; nor will the words bear the construction he gives them. It appears to me, that by *the greatness he has got*, she means her crown which he has won; and I suppose that when she pronounces these words, she delivers to Proculeius either her crown, or some other ensign of royalty.

300.

As we greet modern friends withal.

The word *modern* means here, as it generally does in those plays, *common* or *ordinary*.

300.

That my own servant should
Parcel the sum of my disgraces by
The addition of his envy!

There were formerly, and I suppose there still are, two officers of the exchequer called parcel-makers, whose duty it is to make parcels, as they call them, of the accounts of the escheators, in which they charge them with all sums received by them for the King's use. These parcels are delivered to the auditors, who from thence make out the charge against the escheators. Possibly Shakespeare had these officers in contemplation when he wrote this passage.

301.

Be it known
That we, the greatest, are misthought
For things which others do, and when we fall
We answer others merits, in our names.

Johnson is right with respect to the general sense

sense of this passage, but he refines on it too much; the plain meaning is this: VOL. VIII. PAGE 301.

“The greatest of us are aspersed for things which others do, and when, by the decline of our power, we become in a condition to be questioned, we are called to answer in our own names for the actions of other people.”

Merit is here used, as the word *desert* frequently is, to express a certain degree of merit, or demerit. A man may merit punishment as well as reward.

And believe

462.

Cæsar's no merchant to make prize with you
Of things that merchants sold.

So Godfrey says in Tasso's Jerusalem,

“Guerreggio in Asia. non ui cambio ó merco.”

The quick comedians

464.

Extemporally will stage us.

Quick, means here, rather *ready*, than *gay*.

TIMON OF ATHENS.

VOL. VIII.

PAGE 318.

POET'—BUT what particular rarity? What strange
Which manifold record not matches?—See
Magick of bounty! All these spirits thy power
Hath conjur'd to attend;—I know the merchant.

Johnson supposes that there is some error in this passage, because the poet asks a question, and stays not for an answer; and therefore suggests a new arrangement of it:—but there is nothing more common in real life than questions asked in that manner;—and with respect to his proposed arrangement, I can by no means approve of it; for as the Poet and the Painter are going to pay their court to Timon, it would be strange if the latter should point out to the former, as a particular rarity, which manifold record could not match, a merchant and a jeweller who came there on the same errand.

320.

Our gentle flame
Provokes itself, and like the current flies
Each bound it chafes.

The obscurity of this passage, which seems to have puzzled both Johnson and Steevens, arises merely from the mistake of the editors, who have joined in one, what was intended by

by Shakespeare as two distinct sentences.—VOL. VIII.
It should be pointed thus, and then the sense PAGE 320.
will be evident:—

“ Our gentle flame

“ Provokes itself, and like the current flies;—

“ Each bound it chafes.”

Our gentle flame animates itself; it flies like
a current; and every obstacle serves but to
increase its force.

TIMON.—The man is honest.

328.

OLD ATHEN.—Therefore he will be Timon.

The thought indeed is *very closely* ex-
pressed, if these words be supposed to imply
the sense which Warburton attributes to
them; but that is impossible, and therefore
I agree with Johnson in supposing that
some amendment is necessary; that which I
should propose is, to read,

“ Therefore he'll obey Timon.”

That I had no angry wit to be a Lord.

333.

This passage is nonsense as it stands, and
all the explanations of it unsatisfactory.—
Perhaps we should read,

“ That I had an angry wish to be a Lord;”

meaning, that he would hate himself for
having wished in his anger to become a
Lord.—For it is in anger that he says,

“ Heavens! that I were a Lord!”

I don't

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PAGE 345.

Like madness is the glory of this life,
As this pomp shews to a little oil and root.

I don't think that either Warburton or Johnson have fully explained this passage; they have both mistaken the true import of the word *like*, which does not in this place express resemblance, but equality. Apemantus does not mean to say, that the glory of this life was like madness, but that it was just as much madness in the eye of reason, as the pomp then exhibited appeared to be, when compared to the frugal repast of a philosopher.

345.

My Lord, you take us even at the best.

Steevens says, in his note on this line, that the masque appears to have been contrived by the lords; but it appears from the speech preceding, to have been contrived by Timon himself, who says to the Ladies,

“ That they had entertained him with *his own* device,”

And thanks them for having executed it.

347.

Honour me so much
As to advance this Jewel.

So the Jeweller says in the preceding scene,

“ Things of like value, differing in the owners,

“ Are prized by their masters; believe it, dear Lord,

“ You mend the jewel by wearing it.”

Thou

Thou wilt not hear me now; thou shalt not then, I'll PAGE 351.
Lock thy heaven from thee.

Johnson says, that *thy heaven* means the pleasure of being flattered, but he is surely mistaken. Apemantus never intended, at any event, to flatter Timon, nor did Timon expect any flattery from him; by his heaven, he means good advice, the only thing by which he could be saved.—The following lines confirm this explanation:

“ Oh that men's ears should be
“ To counsel deaf, but not to flattery.”

I am not certain but we ought to read
haven.

It foals me straight,
And able horses.

352.

I have no doubt but *ten* able horses is the
right reading.

No porter at his gate,
But rather one that smiles, and still invites
All that pass by.

353.

The word *one*, in the second line, does not refer to porter, but means a person. He has no stern, forbidding porter at his gate to keep people out, but a person who invites them in.

CAPHIS.—I go, Sir.
SENATOR.—I go, Sir.

354.

This last speech is not a captious repetition
z of

VOL. VII. of what Caphis said, as the present pointing
 PAGE 354. seems to denote, but a further injunction to
 him to go. *I*, in all the old dramatic writers,
 stands for *aye*, as it does in this place.

355.

Never mind

Was to be so unwise so be so kind.

Notwithstanding the attempts that War-
 burton and Johnson have made to explain
 this passage, I have little doubt of its being
 erroneous, and should propose to amend it,
 by reading it thus:—as I believe it originally
 stood,

“ Never mind

“ Was *formed* so unwise, to be so kind.”

358.

Poor rogues

358

And usurers' men, bawds between gold and want.

358

The transposition proposed by Johnson is
 unnecessary. Apemantus does not address
 these words to any of the others, but mutters
 them to himself; so that they do not enter
 into the dialogue, or compose a part of it.

366.

Is it true? Can't be.

We should read, “ can it be;” the contrac-
 tion in this place renders the sense doubtful.

369.

Every man has his faults, and honesty is his.

369

Honesty does not here mean *probity*, but
liberality.

370.

Let molten coin be thy damnation!

This

This probably alludes to the story of Marcus Crassus and the Parthians, who are said to have poured molten gold down his throat, as a reproach and punishment for his avarice.

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PAGE 370.

This slave

370.

Unto his honour has my Lord's meat in him.

I should have no doubt in preferring the modern reading, *unto this hour*, as it is by far the stronger expression, so probably the right one.

I have received some small kindness from him, and

371.

Yet had he mistook him and sent to me, I should

Never have denied his occasions so many talents.

That is, "had he (Timon) mistaken himself and sent to me, I should ne'er," &c. He means to insinuate that it would have been a kind of mistake in Timon to apply to a person who had received such trifling favours from him, in preference to Lucilius, who had received much greater; but if Timon had made that mistake, he should not have denied him so many talents.

How unluckily it happened, that I should

373.

Purchase the day before for a little part, and

Undo a great deal of honour.

I am neither satisfied with the amendments proposed, or with Steevens' explanation of the present reading, and have little doubt but we should read, "purchase for a little *port*, instead of *part*, and the meaning will then be,

VOL. VIII. "How unlucky was I to have purchased
PAGE 373. but the day before out of a little vanity, and
by that means have disabled myself from
doing an honourable action." *Port* means
shew, or *magnificence*."

374.

Why is the world's sport.
And just of the same piece is every flatterer's soul.

I should prefer Warburton's amendment to
Upton's transposition, as nearer to the trace
of the old reading, and producing at least as
good sense; but why are the two first words
of the last line, which evidently hurt the
metre, I mean the words, *and just*, intro-
duced, as it should seem without necessity,
and without authority; for the present editors
inform us, that in other editions the lines run
thus:

"Why this is the world's soul,
"Of the same piece is every flatterer's sport."

I should reject these words, and read flat-
terer's *spirit*, instead of *sport*.

375.

I would have put my wealth into donation,
And the best half should have returned to him.

The difficulty of this passage arises from the
word *returned*. Warburton proposes to read
attorned, but that word always relates to per-
sons, not to things: it is the tenant that at-
torns, not the lands. The meaning of the
passage appears to be this:—"Though I
never tasted of Timon's bounty, yet I have
such

such an esteem for his virtue, that had he VOL. VIII.
 applied to me, I should have considered my PAGE 374.
 wealth as preceeding from his donation, and
 have returned half of it to him again." To
 put his wealth into donation, means, to put
 it down in account as a donation—to suppose
 it a donation.

His friends, as physicians,
 Thrive, give him over.

376.

The explanation of this passage, as it
 stands, are so far fetched and unnatural, that
 I am confident Johnson is right in reading
thrice, instead of *thrive*; which is confirmed
 by what Servilius says but two lines before:

"Thrice? Hum,
 "It shews but little love or judgment in him."

The devil knew not what he did when he made
 Man politic, he crossed himself, by it, &c.

378.

Johnson's explanation of this passage is
 nearly right, but I don't see how the insertion
 of the negative injures the sense, or why that
 should be considered as a corruption. Servi-
 lius means to say, that the devil did not fore-
 see the advantage that would arise to himself
 from thence, when he made man politic. He
 redeemed himself by it; for men will, in the
 end, become so much more villainous than he
 is, that they will set him clear; he will appear
 innocent when compared to them. Johnson
 has rightly explained the words, "he crossed
 himself

VOL. VIII. himself by it."—So, in *Cymbeline*, Posthumus
PAGE 378. says of himself,

" It is I

" That all the abhorred things o'the earth *amend*

" By being worse than they."

383. The law shall bruise 'em.

Read, " The law shall bruise *him*."

386. And with such sober and unnoted passion
He did behave his anger, &c.

I prefer Steevens' explanation to Johnson's daring conjecture, which cannot be right; his looking on his adversary after he had killed him, with such unconcern, would have been an aggravation of that offence which Alcibiades wished to extenuate.

388. By Mercy, 'tis most just.

Warburton's amendment cannot be admitted; *mercy* may pardon a transgression, but cannot make it just.

392. 'Tis honour with most lands to be at odds,
Soldiers as little should brook wrongs as Gods.

Whether we read *most lands*, or *most hands*, is, I think, of no consequence, as in either case the passage would be little better than nonsense, and is evidently corrupt. I should therefore propose an amendment, which does not differ much in the trace of the letters from the present reading, and will make it good sense:

'Tis

" 'Tis honour with *my stains*, to be at odds,
 " Soldiers as little should brook wrongs as Gods."

And the meaning is, "It is honourable for me after the disgraces I have received, to make war against Athens, for soldiers," &c.

And yet confusion live.

397.

I have no doubt but we should read, "*Let* confusion live;" and should not hesitate to amend the text, where sense and perspicuity can be obtained by the change of a single letter.

Thy mistress is o'the brothel.

397.

That is, "Thy mistress is a whore." I see no reason for Steevens' explanation: if the mistress was bawd to the maid, the maid must have known it without a prompter.

As we turn our backs

398.

From our companion, thrown into his grave,
 So his familiars from his buried fortunes
 Shrink all away.

Johnson tells us that the old reading is, "*to* his buried fortunes." I should therefore suppose that the words *from*, in the second line, and *to*, in the third line, have been misplaced, and that the original reading was,

" As we turn our backs

" *To* our companion thrown into his grave,

" So his familiars *from* his buried fortunes

" All shrink away."

When

VOL. VIII. When we leave a person, we turn our backs
PAGE 398. *to* him, not *from* him.

399.

Not Nature

To which all sores lay siege can bear great fortune,
But by contempt of Nature.

I don't think it possible that any reader should be satisfied either with Warburton's or Johnson's interpretations of this passage, which are both exceedingly abstruse, and such as the words cannot imply; but by the addition of a single letter, it may be rendered clearly intelligible: by merely reading *natures*, instead of *nature*, the meaning will then be

“ Not even beings, reduced to the utmost extremity of wretchedness, can bear good fortune, without contemning their fellow-creatures.”

The word *natures* is used in a similar sense by Apemantus, in the 420th page:

“ Call the creatures

“ Whose naked *natures* live in all the spight

“ Of wreakful Heaven,” &c.

400.

Strange unusual blood.

Blood means here *nature*, or *natural disposition*.—So, in the Yorkshire Tragedy, the Husband says,

“ Oh! would Virtue had been forbidden!

“ We should then have proved all virtuous,

“ For 'tis our *blood* to love, what we are forbidden.”

This

This is it
That makes the wappen'd widow wed again.

In Fletcher's Noble Kinsmen we find an expression nearly similar to this, where Palamon, speaking of the advantages that attend an early death, says,

" We come towards the Gods
" Young and unwapper'd."

I should therefore suppose that we ought to read *wapper'd*, in this place, instead of *wappen'd*.

I also suspect that there is another error in this passage, which has escaped the notice of the editors, and that we should read, *woo'd again*, instead of *wed again*. That a woman should wed again, however wapper'd, is nothing extraordinary; the extraordinary circumstance is, that she should be woo'd again, and become an object of desire.

Swear against objects.

412.

That is, against objects of charity and compassion.—So, in Troilus and Cressida, Ulysses says.

" For Hector in his blaze of wrath subscribes
" To tender objects."

Spare your oaths,

I'll trust to your conditions.

413.

I think that *condition*, in this place, means rather

VOL. VIII. rather *profession*, or *way of life*, than *inclination*.——So, in the first scene, the Painter says to the Poet,

“ This would be well express’d in our condition.”

413.

Yet may your pains, six months
Be quite contrary.

These words should be included in a parenthesis. Johnson wishes to connect them with the following sentences, but that cannot be, as they contain an imprecation, and the following lines contain an instruction: Timon is giving instructions to these women, but in the middle of his instructions, his misanthropy breaks forth in an imprecation against them.

I have no objection to the reading of *contraried*, instead of *contrary*, but it does not seem to be necessary.

423.

And never learned
The icy precepts of respect, but follow’d
The sugar’d game before thee.

Timon cannot mean, by the word *respect*, obedience to the laws, as Johnson supposes; for a poor man is more likely to be impressed with a reverence for the laws, than one in a station of nobility and affluence. *Respect* may possibly mean, as Steevens supposes, a *regard* to the opinion of the world; but I think it has a more enlarged signification, and implies
a consideration

a consideration of consequences, whatever VOL. VIII. they may be. In this sense it is used by PAGE 423. Hamlet:

“ There’s the respect

“ That makes calamity of so long life.”

Thy father, that poor rag.

424.

We now use the word *ragamuffin* in the same sense.

For there is boundless theft

In limited professions,

432.

That is, in professions regular and circumscribed by laws.

The sea’s a thief whose liquid surge resolves

The moon into salt tears.

434.

Mr. Tollet purposes to read *main*, instead of *moon*, and supports this amendment with much ingenuity; yet I am by no means certain that *moon* is not the right reading.

We are not to attend on such occasions merely to philosophical truth; we are to consider what might have been the received or vulgar notions of the time.—The populace, in the days of Shakespeare, might possibly have considered the waning of the moon as a gradual dissolution of it, and have attributed to this melting of the moon, the increase of the sea at the time she disappears:—they might, it is true, be told, that there

VOL. VIII there is a similar increase in the tides when
 PAGE 434. the moon becomes full, but when popular notions are once established, the reasons urged against them are but little attended to. It may also be observed, that the moon, when viewed through a telescope, has a humid appearance, and seems to have drops of water suspended from the rim of it; to which circumstance Shakespeare probably alludes in *Macbeth*, where Hecate says,

“ Upon the corner of the moon
 “ There hangs a vaporous drop profound,
 “ I’ll catch it, ere it comes to ground.”

440.

SCENE II.—Enter Poet and Painter.

Johnson’s remarks on the impropriety of this scene are not well founded.—The Poet and Painter were in view when Ape-mantus parted from Timon, and might then have seen him; but we may suppose that they had no desire to converse with him, until after they had heard that he was possessed of money, and had enriched other people. The Painter’s first speech seems to intimate that he had seen him before.

442.

Before black-corner’d night.

Perhaps we should read, “ Before *black-crown’d*

crown'd night." *Black-coned* is much too VOL. VIII.
learned to be the right reading. PAGE 442.

That he's a made-up villain.

445.

A *made-up* villain may mean a *complete*,
a *finished* villain.

You that way, and you this—but two in company,
Each man apart.

445.

There are no two words more frequently
mistaken for each other, in the printing of
these plays, than *but* and *not*: I have no
doubt but that mistake obtains in this pas-
sage, and that we should read it thus:—

“ You that way, and you this;—not two in company,
“ Each man apart.”

Restraining aid to Timon.

447.

Johnson wishes to read *refraining*; but
where is the difference;—to restrain and to
refrain, both mean to with-hold.

Together with a recompence more fruitful
Than their offence can weigh, down by the dram.

448.

That is, a recompence that shall more than
counterpoise their offences, though weighed
with the most scrupulous exactness.

Some beast read this.

452.

I consider this passage, as it stands, to be
little

VOL. VIII. little better than nonsense, and entirely ap-
 PAGE 452. prove of Warburton's amendment:—"Some
 beast *rear'd* this," was a natural exclamation
 for the soldier to utter, on seeing a tomb
 where no human creature could be found.

454.

To give thy rages balm,
 To wipe out our ingratitude with loves
 Above their quantity.

The word *their* does not refer, as Warburton asserts, to *rages*, but to *ingratitude*s. It is the same sentiment that occurred before, in the second scene of this act, though differently expressed, where the Senators say to Timon,

"That they were sent to make their sorrowed tender,
 "Together with a recompence more fruitful,
 "Than their offence can weigh down by the dram."

455.

Shame, that they wanted cunning, in excess
 Hath broke their hearts.

I think that Theobald has, on this occasion, the advantage of Johnson. When the old reading is clear and intelligible, we should not have recourse to correction.—*Cunning* was not in Shakespeare's time confined to a bad sense, but was used to express knowledge or understanding.

456.

Like a shepherd
 Approach the fold, and cull the infected forth,
 But kill not altogether.

We

We should read, "Kill not *all together*;"—VOL. VIII.
that is, all indiscriminately. PAGE 456.

Descend, and open your uncharged ports. 456.

Uncharged means *unattacked*, not *unguarded*, as Johnson supposes.

There is much poetical beauty in this speech of Tamora:—it appears to me to be the only one in the play that is in the style of Shakespeare.

And yet more dangerous
Than harts to hunt, or honey-suckle to sheep.

Johnson has the effect that Johnson mentions, on black cattle, but not on sheep; besides these honey-suckle, whatever they may be, are described as rotting the sheep, not as bursting them; whereas clover is the wholesomest food you can give them.

I suppose we should read, pitilessly per-
form'd, not pitilessly.

I agree with such of the commentators as think that Shakespeare had no hand in this admirable Tragedy; and consider the correctness with which it was printed, as a kind of collateral proof that he had not. The genuine works of Shakespeare have been handed down to us in a more depraved state than

TITUS ANDRONICUS.

VOL. VIII.

PAGE 489.

MY lovely Aaron.

There is much poetical beauty in this speech of Tamora:—it appears to me to be the only one in the play that is in the style of Shakespeare.

537.

And yet more dangerous
Than haits to fish, or honey-stalks to sheep.

Clover has the effect that Johnson mentions, on black cattle, but not on sheep: besides these honey-stalks, whatever they may be, are described as rotting the sheep, not as bursting them; whereas clover is the wholesomest food you can give them.

540.

Ruthful to hear, but piteously perform'd.

I suppose we should read, *pitilessly* perform'd, not *piteously*.

I agree with such of the commentators as think that Shakespeare had no hand in this abominable Tragedy; and consider the correctness with which it was printed, as a kind of collateral proof that he had not. The genuine works of Shakespeare have been handed down to us in a more depraved state than

than those of any other contemporary writer, VOL. VIII. which was partly owing to the obscurity of PAGE 540. his hand-writing, which appears from the fac simile prefixed to this edition, to have been scarcely legible, and partly to his total neglect of them when committed to the press; and it is not to be supposed that he should have taken more pains about the publication of this horrid performance, than he did in that of his noblest productions.

TROILUS AND CRESSIDA.

VOL. IX.

PAGE 11.

TO whose soft seizure
The cygnet's down is harsh, and spirit of sense
Hard as the palm of ploughman.

Hanmer proposes to read, “and *to the* spirit of sense,” which appears to me a necessary amendment; for I cannot agree to Johnson’s explanation. I admit that the spirit of sense may signify the utmost degree, the most exquisite power of sensibility; for it is upon this interpretation of those words that the propriety of Hanmer’s amendment depends: but how the utmost power of sensibility can mean the subject that is to be felt, I cannot well conceive.—The spirit of sense may be used, in poetry, to express the organ by which we feel; as in the third act of this play, Achilles says,

“ Nor doth the eye itself,
“ That most pure spirit of sense, behold itself.”

But in order to adopt Johnson’s explanation, we must go still further, and suppose that it implies the thing to be felt, which is compared in hardness with the palm of a ploughman.

An

An she be not,

She has the mends in her own hands.

Johnson's interpretation of this passage is clearly right, and is confirmed by that passage in the *Wild-goose Chase*, which Steevens adduces in support of another; for there the word *mends* means the *power of amending*.

An it were a man born in April,

21.

An it were a nettle against May.

In both these places the word *an* means *as if*.

Then though my heart's content firm love doth bear,

27.

Nothing of that shall from mine eyes appear.

On considering the context, it appears to me that we ought to read, *my heart's consent*, not *content*.

Yet let it please both,

32.

Thou great and wise, to hear Ulysses speak.

This passage is sense as it stands, yet I have little doubt that Shakespeare wrote, "*though* great and wise."

And look how many Grecian tents do stand

32.

Hollow upon this plain, so many hollow factions.

The word *hollow*, at the beginning of the last line, injures the metre, without improving the sense, and should probably be struck out.

VOL. IX.

PAGE 32.

The Heavens themselves, the planets, and this centre,
Observe, &c.

By *this centre*, Ulysses means the earth itself, not, as Warburton supposes, the centre of the earth.—According to the system of Ptolemy, the earth is the centre round which the planets move.

34.

Peaceful commerce from dividable shores.

Dividable is here used to express *divided*. In pronouncing the word *commerce*, the accent was formerly laid upon the last syllable.—So Ptolemy says in the False One,

“And what commerce we hold for such abundance.”

36.

Sometimes Agamemnon
Thy topless deputation he puts on.

It appears to me that Ulysses calls Agamemnon's deputation *topless*, because it was without that real superiority of power that ought to have attended it, which is the very circumstance that Ulysses laments in this speech, and Nestor in that which follows.

38.

And know by measure
Of their observant toil.

That is, “*by means* of their observant toil.”

They

They have galls,
 Good arms, strong joints, true swords; and Jove's accord
 Nothing so full of heart.

As the several editors have passed this passage over without any remark, it is to be supposed that they understood the meaning of it, which I could wish they had explained, as I cannot discover what Eneas means by that *accord of Jove's*, which he describes as so full of heart.—I shall therefore be excusable in endeavouring to amend what I cannot understand; and should propose to read,

“ And Jove's own bird
 “ Nothing so full of heart.”

The eagle has ever been considered as the emblem of courage and spirit; and was a comparison that would naturally occur to a Trojan in view of mount Ida, from whence Ganymede was snatched by this bird of Jove.

He hath a lady fairer, wiser, truer
 Than ever Greek did compass in his arms.

41.

Here the poet ascribes to the heroes of Greece and Troy, the manners of our knights in the days of chivalry.

Which entertained, limbs are in his instruments.

44.

Read, “ limbs are his instruments.”

And what great minds of partial indulgence
 To their benumbed wills.

58.

Of

VOL. IX. *Of partial indulgence, means through par-*
 PAGE 58. *tial indulgence.*

64. Yet all his virtues
 Not virtuously on his own part beheld.

This is sense; yet I suspect that there is an error in the passage, and that we ought to read,

“ Not virtuously on his own part upheld.”

which agrees with the whole tenor of the subsequent speech of Ulysses to Achilles, and particularly with these lines:

“ Perseverance, dear, my Lord,
 “ Keeps honour bright; to have done, is to hang
 “ Quite out of fashion,” &c.

67. Bastes him with his own seam.

If the word *seam* means *fat*, as Steevens asserts, this passage is right; if it does not, we must read *scum*, for *seam*.

73. PANDARUS.—What exploit's in hand?
 Where sups he to-night?

This speech is, here, erroneously given to Pandarus, and evidently belongs to Paris.

73. HELEN.—You must not know where he sups to-night.

This speech should be given to Pandarus, as Steevens justly observes.

PARIS.—I'll lay my life, with my disposer Cressida.

Steevens proposes that this speech should be given to Helen, but it belongs to Paris.—The following speech of Pandarus might be addressed to either of them, but his next speech but one is clearly addressed to Paris, and in that he calls Cressida his disposer.

“ Ay, my good Lord; why should you say Cressida ?

“ No, your poor disposer's sick.”

Paris means to call Cressida his Governor or Director, and it appears from what Helen says afterwards, “ that they had been good friends.”

Falling in after falling out, may make them three.

74.

Falling in, in this place, means something more than being reconciled.

Yet that which seems the wound to heal.

74.

The *wound to kill*, is the *killing wound*.

The falcon as the tiercel, for all the ducks in the river.

78.

That is, “ I will back the falcon against the tiercel—I will wager that the falcon is equal to the tiercel.”

So, in Love's Pilgrimage, when Diego and Incubo are parting different ways, in search of Leocadia, Diego says,

“ You as I find him for a rial.”

“ INCUBO.—'Tis done.”

But

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But you are wise
Or else you love not, for to be wise and love
Exceeds man's might.

I don't think that this passage requires any amendment; Cressida's meaning is this: "Perchance I fell so roundly to confession in order to angle for your thoughts, but you are not so easily taken in; you are too wise, or too indifferent, for to be wise and love exceeds man's might."

83. True swains in love shall in the world come.

Read, "the world *to* come."

85. If ever you prove false to one another, &c.
Let all inconstant men be Troilus's, all false women
Cressida's, &c.

The present reading is evidently right, notwithstanding the observations of Tyrwhitt, who would not have contended for the reading of *constant*, instead of *inconstant*, had he considered the passage with his usual accuracy. It is true that in Shakespeare's time, a Troilus was an expression for a constant lover, and a Cressida for a jilt, because in the conclusion of their amour, Troilus continued faithful, and Cressida proved false; but Pandarus supposes in this speech that they should both prove false to each other, and in that case it would have been absurd to say that Troilus should be quoted as an example of inconstancy.

That

That man,—how dearly ever parted.

Johnson's explanation of the word parted is just.—So, in Johnson's *Every Man out of his Humour*, he describes Macilente as a man well parted.—And in Massinger's *Great Duke of Florence*, Sannazzaro says of Lydia,

“ And I, my Lord, chose rather
 “ To deliver her better parted than she is,
 “ Than, to take from her.

Each weighs nor less nor more
 But he as he, the heavier for a whore.

101.

That *he as he*, was the language of wagering in Shakespeare's time, appears from a passage in the preceding act, where Pandarus says, “ the Falcon *as* the Tiercel,” &c. but these words do not of necessity imply a wager, and cannot here have that meaning, as they are addressed to Paris himself; I should therefore approve of Steevens' explanation.

But we in silence hold this virtue well
 We'll not commend what we intend to sell.

102.

The obvious objection to Johnson's explanation on this passage, which will also extend to Tyrwhitt's amendment, is that the Greeks did not intend to sell Helen, but on the contrary had just determined not to part with her. I should therefore agree with Warburton in reading, “ *what we intend not sell.*”

In

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In Philaster, Dion says of Pharramond,

“ I wonder what’s his price, for certain he’ll sell
“ Himself he has so praised his shape.”

114.

PARIS.—Hark Hector’s trumpet, &c.

Come, come, to field with him:

DIOMEDE.—Let us make ready straight.

This last speech cannot possibly belong to Diomede, who was a Grecian, and could not have addressed Paris and Eneas, as if they were going on the same party. This is in truth a continuation of the speech of Paris, and the preceding stage direction should run thus:—

“ Exeunt, Troilus, Cressida, and Diomede, who had the charge of Cressida.”——This is not the only passage in this play, where the speeches have been given to the wrong persons.

115.

It is but early days.

Read, “ *early day.*”

115.

O these encounterers, so glib of tongue
Who give a coasting welcome ere it come.

Ere what come? As this passage stands the pronoun *it* has no antecedent. Johnson says a coasting means an amorous address, but he has given us no example to prove it, or shewn how the word can possibly bear that meaning. I have no doubt but we should read,

“ And give accosting welcome ere it come.”

Accosting

Accosting is thus explained in Twelfth VOL. IX.
Night, where Sir Toby says to Sir Andrew. PAGE 117.

“ You mistake, Knight, accost is, front her;—board
“ her; wooe her; assail her.”

’Tis done like Hector, but securely done;
A little proudly, and great deal misprising
The knight opposed.

118.

Though all the old copies agree in giving this speech to Agamemnon, I have no doubt but Theobald is right in restoring it to Achilles.—It is this very speech, so much in character, that makes Eneas immediately recognize Achilles, and say in reply,

“ If not Achilles, Sir, what is your name?”

And it is to Achilles he afterwards addresses himself, in his reply to this speech; on which he answers the observation it contains on Hector’s conduct, by giving his just character, and clearing him from the charge of pride.

I have already observed that the copies of this play are uncommonly faulty with respect to the distribution of the speeches to the proper persons.

I shall forestal thee, Lord Ulysses, thou.

126.

Steevens’ observations on the use of the word *thou*, are perfectly just, and therefore I agree with Tyrwhitt that we ought to read, “ Lord Ulysses, though,” as it could
not

VOL. IX. not be the intention of Achilles to affront
PAGE 126. Ulysses, but merely to inform him, that he
expected to entertain Hector before he did.

128. But, by the forge that stithied Mars's helmet.

A slithy is an anvil, and from thence the
verb slithied is formed.

128. You may have every day enough of Hector,
If you have stomach; the general state I fear
Can scarce entreat you to be odd with him.

Steevens has totally mistaken the meaning
of this passage, Ajax had no such refined
political notions in his head as the editor
ascribes to him, nor had he that high opinion
of Achilles, having been just wrought up by
Ulysses, and the other leaders, to consider
himself as the better man; he therefore treats
Achilles with contempt, and means to insi-
nuate that he was afraid of fighting with
Hector:—"You may every day, says he,
have enough of Hector, if you chuse it, but
I believe the whole state of Greece can
scarcely prevail on you to engage with him:"
The words are, *can* scarce intreat, not *will*.

To have a stomach to any thing, is to have
an inclination to it.

130. Thou art thought to be Achilles' male varlet.

A male varlet, is merely a footman, not as
Thersites afterwards explains the phrase, *a*
masculine

masculine whore, meaning a whore of the masculine gender. The sense therefore requires that we should adopt Hanmer's amendment, and read, *male-harlot*, which precisely answers that description, and is what Thersites afterwards calls a preposterous discovery. There is nothing either criminal or extraordinary in a male-varlet; the word *preposterous* is well adapted to express the idea of Thersites.

Such preposterous discoveries.

134.

Discoveries mean, here, *inventions*.

She will sing a man at first fight.

136.

We should surely read, "She will sing a man at first *sight*." The metaphor is from musick.

You flow to great distraction.

137.

I have no objection to the present reading, yet possibly we ought to read *destruction*, as Ulysses had told Troilus just before, that

"The place was dangerous, and the time right deadly."

Here Diomedes, keep this sleeve.

139.

This sleeve was given by Troilus to Cressida at their parting, and she gave him a glove in return.

But

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But with my heart the other eye doth see.

The present reading is right; she means to say, "one eye yet looks on thee, Troilus, but the other corresponds *with my heart*, and looks after Diomedes."

143. If there be rule in unity itself
This is not she.

That is, "if it be true that one individual cannot be two distinct persons.

146. A burning devil take them.

Alluding to the venereal disease, formerly called the brenning or burning.

151. Hence broker lacquey.

If brothel-lacquey was the old reading, there was no season for changing it: the lacquey to a brothel, and the lacquey to a bawd, are equally infamous.

156. I like thy armour well
I'll frush it.

Hanmer's explanation appears to be right; and the word *frush*, in this sense, to be derived from the French verb froisser to bruise, or break to pieces.

159. In fellest manner execute your arms.

I cannot approve of the amendment proposed by Steevens; the Myrmidons had no *aims* to execute; to *execute their arms* is to employ

employ them, to put them to use; a similar VOL. IX.
expression occurs in Othello, where Iago PAGE 159.
says,

“ Witness that here Iago doth give up
“ The *execution* of his wit, hands, heart,
“ To wrong'd Othello's service.”

And in Love's Labours Lost, Rosaline says
to Biron,

“ Full of comparisons, and wounding flouts,
“ Which you on all estates will *execute*.”

Frown on you heavens, effect your rage with speed, 163.
Sit Gods upon your thrones and smile at Troy;
I say at once.

There can be no doubt but we should read,
smite at, instead of *smile*:—the following
words, “ I say at once,” make that unques-
tionable; to call upon the heavens to *frown*,
and on the Gods to *smile* at the self-same
moment, would be too absurd, even for that
violent agitation of mind, with which Troilus
is supposed to be actuated.

165.

Some gall'd goose of Winchester may hiss.

As the publick stews were under the con-
troul of the Bishops of Winchester, a strum-
pet was called a Winchester goose, and a
galled Winchester goose may mean, either a
strumpet that had the venereal disease, or one
that felt herself hurt by what Pandarus had
said: it is probable that the word was pur-
posely used to express both these senses; it
does

VOL. IX. does not appear to me, from the passage cited
PAGE 165. by Steevens, that any symptom of the venereal disease was called a Winchester goose.—Mr. Collins has given us, at the end of this play, a very elaborate note upon the word *potatoes*; and seems to recommend it to every editor to imitate his labours; but after having clearly proved by a few instances from Shakespeare, Fletcher, or Massinger, that potatoes were considered in those days as a provocative, I think he might have spared his further researches, which resemble too much the laborious idleness of that industrious gentleman, who tells us how often the word *and* occurs in the Bible and Apocrypha. Human life is too short for such minute disquisitions on trifling subjects.

CYMBELINE

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PAGE 173.

OUR bloods,

No more obey the heavens than our courtiers'

Still seem, as does the king's.

The only error that I can find in this passage is the mark of the genitive case annexed to the word *courtiers*, which appears to be a modern innovation, and ought to be corrected; the meaning of it is this:—"Our dispositions no more obey the heavens than our courtiers do; *they* still seem as the king's does." The obscurity arises from the omission of the pronoun *they*, by a common poetical licence.

Remain thou here,

180.

While sense can keep it on.

That is, "whilst I have sense to keep you on," the change of the person makes no difference with respect to the sense, as Shakespeare takes the same liberty in numberless instances.

That should'st repair my youth, thou heapest

181.

A year's age on me.

There must be an error in this passage as it
2 B
stands,

VOL. IX. stands, and Warburton's amendment cannot be
 PAGE 181. admitted, for a yare' age, in the only sense the
 word *yare'* can bear, would be a blessing, not
 a misfortune. Hanmer's reading appears to be
 best, and is the most likely to have been the
 original, as it improves the metre at the same
 time that it restores the sense.

" That should'st repair my youth, thou heapest many
 " A year's age on me."

185. Her beauty and her brain go not together.

That is, are not equal, " ne vont pás de
 pair." A similar expression occurs in the
 Laws of Candy, where Gonzalo, speaking
 of Erota, says,

" And walks,
 " Her tongue the same gait with her wit?"

190. When he was less furnish'd than now he is, with
 That which makes him both without and within.

Makes him, here means, *forms him*.

191. Rather shunn'd to go even with what I heard, than in
 My every action to be guided by others experience.

This passage cannot bear the meaning that
 Johnson contends for:—Posthumus is de-
 scribing a presumptuous young man, as he
 acknowledges himself to have been at that
 time, and means to say, that he rather stu-
 died to avoid conducting himself by the opi-
 nions of other people, than to be guided by
 their experience. To take for direction the
 experience

experience of others, would be a proof of wisdom, not of presumption. VOL. IX.
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Tho' I profess myself her adorer not her friend. 192.

The sense seems to require a transposition of these words, and that we should read,

" Tho' I profess myself her friend not her adorer." 447.

Meaning thereby that the praises he bestowed on her arose from his knowledge of her virtues, not from a superstitious reverence only. If Posthumus wished to be believed, as he surely did, the declaring that his praises proceeded from adoration would lessen the credit of them, and counteract his purpose. In confirmation of this conjecture, we find that, in the next page, he acknowledges her to be his wife.

Post.—The other is not a thing for sale, and only the gift of the gods.

JACH.—Which the gods have given you.

Post.—Which by their graces, I will keep.

JACH.—You may wear her in title, yours, &c.

Jachimo says afterwards in this same scene,

" You are a *friend*, and therein the wiser."

Which would also serve to confirm my amendment, if it were the right reading, but I do not think it is.

And I doubt you sustain. 194.

Read, " you'd sustain."

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You are a friend, and therein the wiser.

If this be the right reading, the wiser must mean the more cautious; but I am rather inclined to adopt Warburton's amendment, and read, "you are *afraid*, and that is a proof of your wisdom."

201.

Most miserable,
Is the desire that's glorious; blessed be those,
How mean soe'er, that have their honest wills,
Which seasons comfort.

I agree with Steevens that the word *seasons*, in this place, is used as a verb, but not in his interpretation of the former part of this passage. Imogen's reflection is merely this:—"That those are happy who have their honest wills, which gives a relish to comfort; but that those are miserable who set their affections on objects of superior excellence, which are, of course, difficult to obtain:"—the word *honest*, means *plain* or *humble*, and is opposed to *glorious*.

203.

Reflect upon him accordingly as you value your *trust*.

LEONATUS.

Were Leonatus writing to his steward, this style might be proper, but it is so strange a conclusion of a letter to a princess, and a beloved wife, that it cannot be right:—I have no doubt therefore that we ought to read,

"As you value your *truest*."

LEONATUS."

What

What are men mad? Hath nature, &c.

According to the marginal direction, these and the following words are to be spoken aside. "Jachimo speaks indeed to himself, but so as to be heard by Imogen."

Which can distinguish,
'Twixt the fiery orbs above, and the twinn'd stones,
Upon the number'd beach.

Theobald is right in reading unnumber'd; so Edgar, in his description of Dover Cliff, says,

"The murmuring surge,
"That on the unnumber'd idle pebbles chafes,
"Cannot be heard so high."

Farmer's amendment is ill-imagined, there is no place so little likely to be shaded as the beach of the sea; and therefore *umber'd* cannot be right.

He's strange and peevish.

Johnson's explanation of the word *strange* is right.—Jachimo uses it again in the latter end of this scene,

"And I am something curious, being *strange*,
"To have them to safe stowage."

Here also *strange*, evidently means being a *stranger*.

What

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What both you spur and stop.

That is, what you seem anxious to utter
and yet with-hold.

208. Made hard with hourly falsehood, falsehood as with
 labour.

One of these *falsehoods*, should be ex-
punged.

283. When I kissed the jack upon an upcast,
 To be hit away.

He means to lament his ill-fortune in being
hit away by an upcast, when he kissed the
jack.—The line therefore should be pointed
thus:—

“ When I kissed the jack, upon an upcast
“ To be hit away.”

214. And you crow, cock, with your comb on.

The intention of the Speaker is to call
Cloten a coxcomb.

217. The Arras, figures?

This should be pointed thus, “ The Arras-
figures?” that is, “ the figures of the Arras.”

220. His steeds to water at those springs,
 On chalic'd flowers that lies.

Percy and Tollet have endeavoured with
much labour to justify Shakespeare on this
occasion, and to free him from the charge of
having made a false concord, which appears
evident

evident to unlearned readers, by proving that VOL. IX. the mode of expression he has adopted, is PAGE 220. agreeable to the idiom of the English language in the days of Chaucer, and to that also of the Dane-Saxons, but these are mysteries in which Shakespeare, I fear, was but little skilled, and the truth is, that he, knowingly, sacrificed grammar to rhyme in this place, as he has done in others, when he found it convenient.

The following passage from *Romeo and Juliet*, is adduced by Percy in order to prove that even in the time of Shakespeare the third person plural of the present tense was terminated in *es*,

“ And cakes the elf-locks, in foul sluttish hairs,
“ Which once untangl'd, much misfortune bodes.”

But I think he has misconceived the construction of this passage.—It is not the elf-locks themselves that *bode*, but the untangling of them that *bodes* misfortunes: and Shakespeare therefore is strictly correct, according to the present grammatical idiom, in using the third person of the singular number instead of the plural.

We find a similar sacrifice of grammar to rhyme in *Romeo and Juliet*, where Romeo says to the Friar,

“ Both our remedies,
“ Within thy help, and holy physic lies.”

And in *Macbeth*, who says of Duncan,
“ While

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“ While I threat he lives :

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“ Words to the heat of deeds too cold breath gives.”

222.

Frame yourself,
To orderly solicits, and be friended,
With aptness of the season :

We should read,

“ With orderly solicits, and *befriended*,
“ With aptness of the season.”

That is, “ with solicitations not only proper, but well timed.”—So Terence says,

“ In tempore ad eam veni, quod omnium rerum, est
“ primum.”

225.

Fools are not mad folks.

According to this reading, Imogen calls herself a fool, for when Cloten says she is mad, and she makes him this answer:—*Fools are not mad folks*, she, in fact, pleads her folly, to clear herself from the imputation of madness: but if we adopt Warburton's amendment, which appears to me to be undoubtedly right, then indeed she does call him a *fool* in direct terms.—And this agrees with what she says in her next speech:—*that cures us both*. Besides if Imogen meant only to say, “ that fools are not subject to madness,” she would have said, “ Fools are not mad,” without the word *folks*, which would in that case be very unnecessarily and very awkwardly introduced.

Quake in the present Winter's state and wish
That warmer days would come.

I believe we should read, *winter-state*, not
winter's state.

——Which I wonder'd
Could be so rarely and exactly wrought,
Since the true life on it was.

231.

This passage is nonsense as it stands, and therefore the editors have supposed it to be an imperfect sentence; but I believe we should amend it by reading, "*Such* the true life on't was," instead of *since*. We frequently say, the life of a picture, or of a statute; and with that alteration the sentence is complete.

Let's follow him, and pervert the present wrath
He hath against himself.

236.

If this be right, it is very uncommonly expressed, and *pervert* must be used in the sense of *avert*. Perhaps we should read,

"*Prevent* the present wrath."

Senseless bauble!

243.

Art thou a *foedary* for this act?

How a letter could be considered as a feudal vassal, according to Hanmer's explanation, I am at a loss to know. *Fædary* means, here, a *confederate* or *accomplice*.

So Leontes says of Hermione, in the Winter's Tale,

" More

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“ More, she is a traitor, and Camillo is
 “ A federary with her.”

I also think that the word *fædary* has the same signification in *Measure for Measure*, though the other commentators do not, and have there assigned my reasons for being of that opinion.

243.

Of my Lord's health, of his content ;—yet not
 That we two are asunder, let that grieve him ;
 (Some griefs are medicinable, that is one of them
 For it doth physick love) of his content
 All but in that!

Tyrwhitt wishes to amend this passage by reading *no*, instead of *not*, in the first line; but it is right as it stands, and there is nothing wanting to make it clear, but the placing a stop longer than a comma after the word *asunder*; the sense is this:—“ Let the letter bring me tidings of my Lord's health, and of his content; not of his content that we are asunder—let that circumstance grieve him; but of his content in every thing except that.

244.

Justice and your father's wrath, &c. could not be so
 cruel to me *as* you fairest of creatures, would even
 renew me with your eyes.

This passage, which is probably erroneous, is nonsense, unless we suppose that the word *as* has the force of *but*; your father's wrath could not be so cruel to me but you could renew me with your eyes.

And

And your increasing in love, Leonatus, &c.

Had Posthumus said, *your loving Leonatus*, Johnson would not have thought any amendment necessary, and the construction of the sentence is the same as it stands.

Madam, you're best consider.

245.

That is, "Madam, *you'd* best consider."

I see before me, man, nor here, nor here,
Nor what ensues, but have a fog in them
That I cannot look thro'.

245.

I am surprised that a passage, which appears to me so clearly intelligible, should be interpreted in three different ways, by as many commentators, and that all of them should have mistaken the meaning of it.

When Imogen speaks these words, she is supposed to have her face turned towards Milfred; and when she pronounces the words *nor here, nor here*, she points to the right and to the left. This being premised, the sense is evidently this:—"I see clearly the way before me, but that to the right, that to the left, and that behind me, are all covered with a fog that I cannot penetrate. There is no more therefore to be said, since there is no way accessible but that to Milfred."—The passage however should be pointed thus:—

"I see

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“ I see before me, man;—nor here, nor here,
 “ Nor what ensues, but have a fog in them
 “ That I cannot look through.”

What ensues, means *what follows*, and Shakespeare uses it here somewhat licentiously to express what is behind.

247.

This service is not service being done,
 But being so allow'd.

As this seems to be intended by Bellarius as a general maxim, not merely confined to services in war, I have no doubt but we should read,

“ *That* service is not service,” &c.

255.

What is it, to be false?
 To lie in watch there, and to think on him?

This passage should be pointed thus:—

“ What! is it to be false,
 “ To lie in watch there, and to think on him?”

259.

If not at court,
 Then not in Britain must you hide.
 IMOGEN.—Where then?
 Hath Britain all the sun that shines? &c.

The rest of Imogen's speech induces me to think that we ought to read, *What then?* instead of *Where then?* The reason of the change is evident.

269.

If any thing that's civil speak;—if savage
 Take or lend.

Steevens

Steevens is right in supposing that the word *savage* does not mean, in this place, a *wild beast*, but a *brutish man*, and in that sense it is opposed to *civil*; in the former sense, the word *human* would have been opposed to it, not *civil*.

So, in the next act, Imogen says,

“ Our courtier’s say, all’s savage

“ But at court.”

And in *As You Like it*, Orlando says,

“ I thought that all things had been savage here.”

I should be inclined to read the last line thus:

“ If savage, take or end.”

If I did not suspect that *take or lend* might have been a proverbial expression in use at that time, though not now understood.

Were you a woman, youth,

272.

I should woo hard but be your groom—in honesty

I bid for you as I’d buy.

I think this passage nonsense as it stands, and that Hanmer’s amendment is absolutely necessary, and therefore read with him,

“ I’d bid for you, as I’d buy.”

That is, “ I would bid for you as if I were determined to be the purchaser.” And *in honesty*, means *in plain truth*.

I bid for you, in the indicative mood, is undoubtedly

VOL. IX. undoubtedly wrong; for Guiderius does not
 PAGE 272. bid for him, or express a desire of bidding
 for him, except on a supposition that he
 was a woman; and accordingly Arviragus,
 in reply to him, says, “ he is thoroughly
 satisfied to find him a man, and will love
 him as a brother.”

273. Since Leonatus false.

Read, “ Since Leonatus *is* false.”

273. Laying by,
 That nothing gift of differing multitudes.

I believe this to be the right reading. *Dif-fering multitudes*, means *unsteady multitudes*, who are continually changing their opinions, and condemn to day what they yesterday applauded.—The general sense of the passage is this:

“ Great men, whose innate virtue was proved and confirmed to them by the testimony of their own conscience, not by that nothing-gift, the applause of the giddy multitude, could not outpeer these two. Shakespeare seems to have had in view these lines in Horace:

“ Virtus repulsæ nescia serdidæ,

“ Intaminatis fulget honoribus,

“ Nec sumit aut ponit secures

“ Arbitrio popularis auræ.”

278. IMOGEN.—Well or ill,
 I'm bound to you.

BELLARIUS.

BELLARIUS.—And shall be ever.

This youth, however distress'd, appears, &c.

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Those speeches are improperly distributed between Imogen and Bellarius, and I flatter myself, that every reader of attention will approve of my amending the passage, and dividing them in the following manner:—

“IMOGEN.—Well or ill,

“I'm bound to you; and shall be ever.

“BELLARIUS.—This youth, howe'er distress'd,
“appears,” &c.

—————Grow patience!

278.

And let the stinking elder, grief, untwine,
His perishing root, with the increasing vine!

Sir John Hawkins proposes to read *entwine*, instead of *untwine*, and I believe he is right; either reading may be reconciled to sense, but not to grammar; for though Shakespeare is frequently inaccurate in the use of his prepositions, to *untwine with* would rather exceed his usual licentiousness:—I should therefore read the passage thus:

“Grow patience!

“And let the stinking elder grief, *entwine*

“*His perishing root, with thy increasing vine.*”

And the meaning is, “Grow patience! *entwine* your roots with those of grief, that whilst he lasts you may not be separated from him, but let his root be perishing, and your's encreasing.”

The propriety of the amendment I have
proposed

VOL. IX. proposed in the last line, I mean the reading
PAGE 278. of *thy*, instead of *the*, will be evident to every reader who considers that this speech is addressed to patience as a person, and that the vine is not a general emblem of patience.

279. Than answering a *slave* without a knock.

That is, than answering that abusive word *slave*; *slave* should be printed in Italicks.

283. Though his honour
Was nothing but mutation; ay, and that
From one bad thing to worse.

This would be a strange description of honour; and as I am not endowed with the sagacity of Warburton, who has discovered a fine stroke of satire in this passage, it appears to me in its present form to be absolute nonsense; the sense indeed necessarily requires that we should adopt Theobald's amendment, and read *humour*, instead of *honour*.

Bellarius is speaking of the disposition of Cloten, not of his principles:—and this account of him agrees with what Imogen says in the latter end of the scene, where she calls him “that *irregulous* devil Cloten.”

285. Thou divine Nature! thou thyself thou blagonest, &c.
Read. “*how* thyself blagonest.”

285. To gain his colour
I'd let a parish of such Cloten's blood.

Warburton mistook the construction of this sentence,

sentence, or he would not have proposed the VOL. IX.
reading of *marish*, instead of *parish*. Though PAGE 285.
let be at the beginning of the line, and *blood*
at the end of it, yet these two syllables com-
pose but one verb, to *let blood*, or *to bleed*.
Now I don't see how Arviragus could draw
blood from a marish, though he might from a
whole parish of such fellows as Cloten. John-
son's interpretation is not strictly just.

Both golden lads, and girls all must,
As chimney sweepers, come to dust.

291.

The word *both*, which is here inserted as
part of the text, is in reality merely a margi-
nal direction, importing that both Arviragus
and Guiderius are to join in singing these two
lines, as they do in singing the concluding
lines of every other stanza; and the passage
should accordingly be pointed thus:

“ Home art gone, and ta'en thy wages.
“ BOTH—Golden lads and girls all must,
“ As chimney sweepers, come to dust.”

In former editions the same mistake was
made with respect to the concluding lines of
the second stanza, which were printed thus;

“ Both the sceptre learning, physick must,
“ All follow thee, and come to dust.”

In this edition, the mistake is improperly
corrected by expunging the word *both*, which
should not be struck out, but merely removed
from the text to the margin, thus:—

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“ BOTH—the sceptre, learning, physic must,” &c.

The absurdity of introducing the word *both* into the text, was more evident in the second stanza, but it is equally improper in the first, though not so apparent, for the words *both* and *all* cannot possibly agree, and if *both* be inserted in the text, *all* must be struck out.

292. No exorciser harm thee.

I have already remarked that Shakespeare invariably uses the word *exorciser* to express a person who can raise spirits, not one who lays them.

292. Quiet consummation have.

So Hamlet says,

“ ’Tis a consummation devoutly to be wished.”

294. Pisano might have killed thee at the heart,
And left this head on.

This head on, cannot be right; for the head was not there. I believe we should read, *his* head on. Nor is the sudden change from the second person to the third an objection to this reading, as that is a figure which Shakespeare frequently uses.—So, in this very scene, Guiderius says,

“ With female fairies will *his* tomb be haunted,

“ And worms will not come near *thee*.”

300. I heard no letter from my master since.

I believe we should read, “ I *had* no letter.”

You

You some permit
To second ill, with ill; each elder worse
And make them dread it, to the doer's thrift.

There is a meaning to be extracted from these words as they now stand, and in my opinion not a bad one:

“Some you snatch from hence for little faults;—others you suffer to heap ill on ill, and afterwards make them dread their having done so, to the eternal welfare of the doers.”

The whole speech is in a religious strain.—*Thrift* signifies a *state of prosperity*: it is not the commission of the crimes that is supposed to be for the doer's thrift, but his dreading them afterwards, and of course repenting, which ensures his salvation.

The same sentiment occurs in the *False One*, though not so seriously introduced, where the soldier, speaking of the contrition of Septimius who murdered Pompey, says, “he was happy he was a rascal, to come to this.”

The more delayed, delighted.

318.

That is, the more delightful for being delayed. We should point it thus:—“The more, delayed, delighted.” It is scarcely necessary to observe, in the ninth volume, that Shakespeare uses indiscriminately the active and passive participles.

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And your three motives to the battle.

That is, though strangely expressed, the motives of you three for engaging in the battle.

So, in *Romeo and Juliet*, both our remedies, means the remedy for us both.

342.

Whose containing

Is so from sense in hardness, that I can
Make no collection of it.

So the Queen says in *Hamlet*,

“ Her speech is nothing,

“ Yet the unshaped use of it doth move

“ The hearers to collection.”

Whose *containing* means, the *contents* of which.

343.

My peace we will begin.

I have no doubt but Johnson's amendment is right, who proposes to read, *by peace*, instead of *my peace*.——The Soothsayer says, that the label promised to Britain, peace and plenty. To which Cymbeline replies,

“ We will begin with peace, to fulfil the prophesy.”

This story is taken from Boccacio, the ninth novel of the second day.

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AND with Champains rich'd.

Rich'd is used for *enrich'd*, as *'tice* is for *entice*, *'bate* for *abate*, *strain* for *constrain*, &c.

I am made of that same metal as my sister,
And prize me at her worth.

354.

If this reading be right, it will be necessary to adopt Tyrwhitt's interpretation, however strained it may appear; but I believe we should read,

“ And prize *you* at her worth; ”

That is, set the same high value upon you that she does.

Only she comes too short, that I profess.

354.

Johnson mistakes the construction of this passage. The true meaning of which is this:—

“ My sister has equally expressed my sentiments, only she comes short of me in this, that I profess myself an enemy to all joys but you.”

That I profess, means *in that I profess*.— There should be only a comma after the word *short*.

Pardon

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Pardon me, royal Sir;
Election makes not up on such conditions.

I should read the line thus:—

“ Election makes not *upon* such conditions ;”

and then the sense will be evident.

363.

Sure her offence
Must be of such unnatural degree
That monsters it, or your fore-vouch'd affection
Fall into taint.

The present reading, which is that of the folio, is right; and the sense will be clear, without even the slight amendment proposed by Johnson, to every reader who shall consider the word *must*, as referring to *fall*, as well as to *be*. Her offence *must* be monstrous, or the former affection, which you professed for her, *must* fall into taint; that is, become the subject of reproach.

357.

Hence and avoid my sight.

Steevens seems to think, with the author of the Revisal, that those words should be addressed not to Cordelia, but to Kent: but Kent did not yet deserve such severe treatment from the King, as the only words he had uttered were—“ Good, my liege !”

367.

Time shall unfold what plaited cunning hides,
Who cover faults, at last shame them derides.

These lines are so lame, that I suspect
them

them to be corrupt, and the quarto, it seems, VOL. IX.
reads

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“ Who *covers* faults, at last shame them derides.”

So that the present reading appears to be without authority, and may of course be changed without presumption.

Steevens informs us that the folio runs thus:—

“ Who covers faults at last *with* shame derides;”

which I believe to be right reading, with the change of a single letter, the reading *covert*, instead of *covers*; and then the passage will run thus:—

“ Time shall unfold what plaited cunning hides,

“ *Who covert* faults at last with shame derides.”

The word *who* referring to *time*.

In the third act Lear says,

“ Caitiff, shake to pieces,

“ That under *covert*, and convenient seeming

“ Hath practised on man's life.”

Thou, Nature, art my goddess.

369.

Edmond calls Nature *his goddess*, for the same reason that we call a Bastard a *natural son*.—One, who according to the law of nature, is the child of his father, but according to those of civil society, is *nullius filius*.

And

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And permit

The curiosity of nations to deprive us.

By the *curiosity* of nations, Edmond means the *nicety*, the *strictness* of civil institutions. —So, when Hamlet is about to prove that the dust of Alexander might be employed to stop a bung-hole, Horatio says,

“ That were to consider too curiously.”

And in the *Passionate Madman*, Shamont says,

“ But I have ever had that curiosity

“ In blood, and tenderness of reputation,

“ Such an antipathy against a blow,” &c.

The same thought occurs in *King and No King*, where Arbaces says,

“ Accursed man,

“ Thou bought'st thy reason, at too dear a price,

“ For thou hast all thy actions bounded in

“ By *curious* rules when every beast is free.”

372.

Now gods stand up for bastards!

Warburton asks, For what reason? Had these words contained an assertion, that question might be asked; but as they only express a supplication, the reason of Edmond's wishing success to himself is sufficiently evident.

375.

And to no other pretence of danger.

Pretence

Pretence means, as Johnson remarks, *de-* VOL. IX.
sign or *purpose*.—So in *Macbeth*: PAGE 375.

“ Against the undivulged pretence I fight,
 “ Of treasonous malice.”

But of this, numberless examples can be shewn; and I can venture to assert, with some degree of confidence, that Shakespeare never uses the word *pretence*, or *to pretend*, in any other sense.

I would unstate myself to be in a due resolution.

375.

Both Warburton and Johnson have mistaken the sense of this passage, and their explanations are such as the words cannot possibly imply.—Glocester cannot bring himself thoroughly to believe what Edmond has told him of Edgar; he says, Can he be such a monster? He afterwards desires Edmond to sound his intentions, and then says, he would give all he possessed to be certain of the truth;—for that is the meaning of the words, *to be in a due resolution*.

Othello uses the word *resolved* in the same sense more than once:

“ I will be resolved.

“ For once to be in doubt, is once to be resolved.”

In both which places, *to be resolved*, means *to be certain* of the fact.

In Beaumont and Fletcher's *Maid's Tragedy*, Amintor says to Evadne,

“ 'Tis

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" 'Tis not his crown
 " Shall buy me to thy bed, now I resolve
 " He hath dishonour'd thee."

And afterwards, in the same play, the King says,

" Well, I am resolved
 " You lay not with her."

379.

For by the marks
 Of sovereignty, of knowledge and of reason,
 I should be false persuaded I had daughters.

I cannot approve of Warburton's manner of pointing this passage, as I don't think that sovereignty of knowledge can mean understanding; and if it did, what is the difference between understanding and reason?—In the passage he quotes from Hamlet, sovereignty of reason appears to me to mean, the ruling power, the governance of reason;—a sense that would not answer in this place.

Tyrwhitt's observations are ingenious, but not satisfactory; and as for Johnson's explanation, though it would be certainly just, had Lear expressed himself in the past tense, and said " I have been false persuaded I had daughters," it cannot be the just explanation of the passage as it stands. The meaning appears to me to be this:—

" Were I to judge from the marks of sovereignty, of knowledge, or of reason, I should be induced to think that I had daughters, yet that must be a false persuasion.—It cannot be." I could

I could not at first comprehend why the tokens of sovereignty should have any weight in determining his persuasion that he had daughters; but by the marks of sovereignty he means, those tokens of royalty which his daughters then enjoyed, as derived from him.

Than a grac'd palace.

398.

Grac'd means *dignified*.

With cadent tears fret channels in her cheeks.

401.

Warburton proposes to read *cadent*; and the words, *these hot tears*, in Lear's next speech, may seem to authorize the amendment; but the present reading is right. It is a more severe imprecation to wish that tears by constant flowing may fret channels in the cheeks, which implies a long life of wretchedness, than to wish that those channels should be made by scalding tears, which does not mark the same continuation of misery.

The same thought occurs in Troilus and Cressida, where he says, that

"Not Priamus and Hecuba on knees,

"Their eyes o'ergalled with *recourse* of tears,"

should prevent his going to the field.

You are much more at task for want of wisdom.

403.

The word *task* is frequently used by Shakespeare, and indeed by other writers of his time, in the sense of *tax*. Goneril means to say,

VOL. IX. say, that he was more taxed for want of wisdom, than praised for mildness.
PAGE 403.

So, in the *Island Princess*, Quisara says to Ruy Dias,

“ You are too saucy, too impudent,
“ To task me with those errors.”

404. Thy other daughter will use thee kindly.

The Fool uses the word *kindly* here in two senses; it means *affectionately*, and like the rest of her kind.

412. Good even to thee friend.

We should read, with the folio, “ Good *dawning* to thee friend.” The latter end of this scene shewed that it passed in the morning; for when Kent is placed in the stocks, Cornwall says, “ There he shall sit till noon;” and Regan replies, “ Till noon, till night:” and it passed very early in the morning; for Regan tells Gloucester, in the preceding page, that she had been threading dark-eyed night to come to him.

415. An action taking knave.

That is, a fellow who, if you beat him, would bring an action for the assault, instead of resenting it like a man of courage.

415. A barber monger.

That is, a fop, who deals much with barbers to adjust his hair and beard.

You

You cowardly rascal, nature disclaims in thee.

This same expression occurs twice in Johnson's Play of the Fox, in the ninth scene of the second act, Mosca says of Corbaccio's son,

"And when his father oft disclaiming in him."

And in the fifth scene of the third act, Corbaccio says, speaking of his son,

"My heart,

"Abhors his knowledge, I disclaim in him."

None of these rogues and cowards,
But Ajax is their fool.

422.

Meaning, as we should now express it, but Ajax is a fool to them, there are none of these knaves and cowards, that if you believe themselves, are not so brave, that Ajax is a fool compared to them, alluding to the Steward's account of their quarrel, where he says of Kent, "This ancient ruffian whose life I have spared in pity to his beard." When a man is compared to one who excels him very much in any art, or quality, it is a vulgar expression to say, "He is but fool to him."

So in the Wife for a Month, Alphonso says,

"The experienced drunkards, let me have them all,

"And let them drink their wish, I'll make them idiots."

I cannot approve of Steevens' interpretation.

And

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And shall find time,
From this enormous state—seeking to give
Losses their remedies.

Johnson's explanation of this passage cannot be right, for although in the old ballad, from whence this play is supposed to be taken, Cordelia is forced to seek her fortune, in the play itself she is Queen of France, and has no fortune to seek; but it is more difficult to discover the real meaning of this speech than to refute his conjecture. It seems to me that the verb, *shall find*, is not governed by the word Cordelia, but by the pronoun *I*, in the beginning of the sentence; and that the words *from this enormous state*, do not refer to Cordelia, but to Kent himself, dressed like a clown and condemned to the stocks;—an enormous state indeed for a man of his high rank.

The difficulty of this passage has arisen from a mistake in all the former editors, who have printed these three lines, as if they were a quotation from Cordelia's letter, whereas they are in fact the words of Kent himself; let the reader consider them in that light, as part of Kent's own speech, the obscurity is at an end, and the meaning is clearly this:—"I know that the letter is from Cordelia (who hath been informed of my obscured course) and shall gain time by this strange disguise and situation, which I shall employ in seeking to remedy our present losses."

Wooden

Wooden pricks.

Steevens is right; the euonymus of which the best shewers are made, is called prick-wood.

On whose contents

431.

They summoned up their meiny.

Though the word *meiny* be now obsolete, the word *menial*, which is derived from it, is still in use.—On *whose* contents, means, on the contents of which.

And there's not a nose among twenty but can smell
Out him that is stinking.

433.

The whole tenor of the fool's speech proves to me very clearly, that this passage is falsely printed, and that we ought to read, "but can smell out him that is *sinking*, instead of *stinking*."

It would be nothing extraordinary that a nose should smell out a person that was stinking; what the fool wants to describe, is the sagacity of mankind in finding out the men whose fortunes are declining. As rats are vulgarly supposed to know when a ship is in danger of sinking.

But I will tarry; the fool will stay,

434.

And let the wise man fly;

The knave turns fool that runs away,

The fool no knave pardy.

As Shakespeare makes this Fool of Lear's
always

VOL. IX. always speak sense, the transposition of these
PAGE 434. words proposed by Johnson appears to be necessary.

435. Or at this chamber door I'll beat the drum,
Till it cry——sleep to death.

This, as it stands, appears to be a mere nonsensical rhapsody;—perhaps we should read, *death to sleep*, instead of *sleep to death*.

439. Infect her beauty,
You fen-suck'd fogs, drawn by the powerful sun,
To fall and blast her pride.

I see no occasion either for Johnson's alteration, or for supposing with Malone, that the word *fall* is to be considered in an active sense, as signifying to *humble* or *pull down*; it appears to me to be used in this passage in its common acceptation; and that the plain meaning is this:

“ You fen-suck'd fogs, drawn up by the sun, in order to fall down again and blast her pride.”

440. Thy tender hefted nature shall not give
Thee o'er to harshness.

We must either adopt Steevens' explanation of the words *tender-hefted*, or read *tender-hearted*, instead of them, which would be a more natural expression.

446. Why nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm—but for true need,
You heavens give me that patience, patience I need.

This

This passage appears to me defective both VOL. IX.
in the pointing and the reading; there is a PAGE 446.
break at the end of the second line, as if the
sentence were incomplete, which is not the
case; and the word *that*, introduced into the
third line, injures the sense and the metre: in
my opinion it should run thus:—

“ Why nature needs not what thou gorgeous wear’st,
“ Which scarcely keeps thee warm;—but for true need,
“ You heavens! give me patience.—patience I need.”

“ Nature needs not the gorgeous habits
you wear, but to supply a real need, you
heavens! give me patience—patience I need
indeed.”

So beggars marry many.

456.

That is, “ So many beggars marry;” mean-
ing that they marry in the manner he has de-
scribed, before they have houses to put their
heads in: this is more natural than Johnson’s
dirty explanation.

He that has a little tiny wit, &c.

458.

Must make content with his fortunes fit, &c.

The sense of these lines is too plain to
require either amendment or comment: and
a song with the same burden, concludes the
Comedy of Twelfth Night, in which we do
not find alternate rhymes:

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“ When I was a little tiny boy,
 “ With hey ho, the wind and the rain,
 “ A foolish thing was but a toy,
 “ For the rain it raineth every day.”

474.

My duty cannot suffer
 To obey in all your daughter's harsh commands.

That is, “ My duty will not suffer *me*, to obey,” &c.

476.

But a provoking merit, set to work by a reprovable
 Badness in himself.

Provoking, here, means *stimulating*; a merit he felt in himself, which irritated him against a father that had none.

477.

If I find him comforting the King.

Johnson refines too much on this passage; *comforting* means merely *giving comfort* or *assistance*.—So Gloster says, in the beginning of the next scene,

“ I will piece out the *comfort* with what addition I can.”

480.

Hope-dance cries in Tom's belly for two white herrings.

White herrings, are all herrings but red herrings.

481.

Cry you mercy! I took you for a joint stool.

A joint stool is not here a proverbial expression, but part of the furniture of the farm house, which Lear mistook for Goneril.

Sessy,

Sessy, come, &c.

Whatever may be the meaning of the word *sessy* or *sessà*, it occurs in the induction to the Taming of the Shrew.

Advise the Duke, when you are going, to a most
Festinate preparation.

486.

This is evidently wrong; we should read,

“ Advise the Duke, *where* you are going,” &c.

That is, “ *to whom* you are going.” Edmond was going to the Duke of Albany, whom he was to exhort to this festinate preparation.

By the kind Gods, &c.

488.

This is one of the many passages in which Warburton supposes our author more critical and learned than he really was. Gloucester invokes the gods by the same epithet, in the 492^d page, when he prays them to forgive his injustice to Edgar; and Cordelia uses also the same invocation in the fourth act:

“ Oh you kind Gods!

“ Cure this great breach in his abused nature!”

Those hairs which thou dost ravish from my chin,
Will quicken.

489.

That is, “ will quicken into life.”

Our wishes on the way,
May prove effects.

501.

VOL. IX. That is, “the wishes we have formed, and
 PAGE 501. communicated to each other on our journey,
 may be carried into effect.

505. Thou changed, and self-covered thing.

The following words, *bemonster not thy nature*, seem rather to support the reading of the former editors, which was *self-con-verted*; and a thought somewhat similar occurs in Fletcher’s play of the Captain, where the Father says to Lelia,

“Oh good God!

“To what an impudence, thou wretched woman,

“Hast thou begot thyself again.”

506. One way I like this well.

Goneril’s plan was to poison her sister—to marry Edmond—to murder Albany—and to get possession of the whole of the kingdom; as the death of Cornwall facilitated the last part of her scheme, she was pleased at it; but disliked it, as it put it in the power of her sister to marry Edmond.

Johnson’s observation is not well founded; it did not appear to Goneril that Cornwall was preparing to make war against her: they had just parted on good terms, and resolved to join their forces against the King of France.

509. Made she no verbal question?

GENT.—Yes, once or twice she heav’d the name of
 father,

Pantingly forth, &c.

I should

I should prefer Warburton's amendment to VOL. IX. the present reading, because it agrees better PAGE 500. with the account the Gentleman gives of what passed between him and Cordelia. It is true that by *question* Shakespeare generally means *discourse*, but it appears from the Gentleman's reply that he had really no conversation with Cordelia, and that she uttered nothing whilst he was with her, but tender ejaculations, and verbal quests or complaints; he could not therefore with truth say *yes*, if he were asked whether she had made any verbal question, though he might, if he were asked whether she had made any verbal complaint. The Gentleman had described the manner in which she had expressed her grief by tears and gestures, and Kent might then very naturally demand whether she had vented her sorrow in words.

In addition to what I have said, it may be observed, that to ask whether she made any *verbal question*, would be very absurd; for whether the word *question* be considered as importing *interrogatory*, or *discourse*, in either case it must be verbal; but words are not necessary for the expression of grief.

Johnson asks, where is the word *quest* to be found? I cannot say that I have met with it used in this sense, but it is a word so naturally and fairly formed from the Latin, that an author of much less eminence than Shakespeare had a right to adopt it.—It appears from all Kent's questions, that he was earnestly solicitous

VOL. IX. solicitous to know whether the Queen was
PAGE 509. much affected by his letter.

509. Then she shook
 The holy water from her heavenly eyes,
 And clamour moisten'd her.

I cannot reconcile myself to Johnson's interpretation of this passage; if we leave out the last word, *her*, it will improve both the sense and the metre;

“ She shook
“ The holy water from her heavenly eyes,
“ And clamour moisten'd.”

That is, “ She moisten'd clamour, by accompanying it with her tears.”

517. How fearful
 And dizzy 'tis to cast one's eyes so low! &c.

This passage has suggested to Johnson a very ingenious criticism, enforced with that accuracy and strength of expression in which he excels; and I have no doubt but his criticism is just, with respect to its general principles, though not strictly applicable to this particular passage, for it is to be considered that Edgar is describing an imaginary precipice, and is not therefore supposed to be impressed so strongly with the dreadful prospect of inevitable destruction, as a person would be who really found himself on the brink of one.

For all beneath the moon,
Would I not leap upright.

Warburton proposes to read *out-right*, but erroneously. The amendment would only weaken the force of the expression. A man's saying, on the brink of a precipice, that he would not leap forward for all the world, conveys no extraordinary idea of the danger itself, or of the apprehensions it occasioned: for it is merely saying in other words, "That he would not for any thing beneath the moon devote himself to certain destruction." But Edgar goes further, and says, "That for all beneath the moon he would not *leap upright*;" which did not necessarily imply his falling down the precipice; and I believe Warburton would have been very unwilling to leap even *upright*, on the edge of Dover Cliff.—I don't see for what purpose Farmer and Steevens have introduced their quotations to prove that *upright* sometimes means *supine*.—The word *upright* is evidently used in this place in its common acceptation: a man may lie with his face upwards, but to leap with his face upwards, is a mode of leaping I have never heard of.

The trick of that voice I do well remember.

523.

Hanmer's explanation of the word *trick* is just.

So in King John, Queen Eleanor says of Falconbridge,

"He

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“ He has a trick of cœur de lion’s face.”

And in *All’s Well that Ends Well*, Helena says,

“ ’Twas pretty, tho’ a plague,

“ To sit and draw,” &c.

“ In our heart’s tablets, heart too capable

“ Of every line, and *trick* of his sweet favour.”

542.

For this business,

It touches us as France invades our land,

Not holds the King, with others whom I fear, &c.

Whether we read not *holds*, with Warburton, or not *bolds*, with Steevens, the passage seems to me to be equally unintelligible. Steevens says that “not *bolds* the King” may mean, “not as it emboldens the King.” If we admit this latitude of interpretation, some sense or other may be deduced from every possible combination of words.

Perhaps we should read, “not *the old King* with others,” &c. Perhaps the words are improperly transposed, and we should read, “*not holds with the King*, and others whom;” &c. or possibly we should read, “*upholds the King* and others,” &c. But whatever may be the right reading of this passage, I think we should follow the folio, in omitting the lines within the crotchets.

542.

ED.—Sir, you speak nobly.

REGAN.—Why is this reason’d.

I suspect that there is an error in this passage,

sage also: there is nothing in Albany's speech, VOL. IX. for which we should suppose that Edmond PAGE 542. would commend him; and it is evident from the subsequent speeches of Regan and Goneril, that Edmond's reply was such as was likely to occasion an altercation between him and Albany, which they endeavoured to prevent:—I should therefore think that we ought to read, “you speak *odly*,” or “you speak *coldly*,” unless we suppose, that you *speak nobly*, Sir, is spoken ironically, and pronounced with a sneer.

And hardly shall I carry out my side,
Her husband being alive.

544.

That is, “I shall scarcely be able to make out my game.” The allusion is to a party at cards, and he is afraid that he shall not be able to make his side successful.

So, in Johnson's *Silent Woman*, Centaure says of Epicene,

“She and Mavis will set up a side.”

That is, “will be partners.” And in Massinger's *Unnatural Combat*, Belgard says,

“And if now

“At this downright game, I may but hold your cards,

“I'll not pull down the side.”

In the *Maid's Tragedy* the same expression occurs,

“DULA.—I'll hold your cards against any two I know.

“EVADNE.—Aspasia, take her part.

“DULA.

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“DULA.—I will refuse it,
“She will pluck down a side, she does not use it.”

But the phrase is still more clearly explained in Massinger's *Great Duke of Florence*, where Cozimo says to Petronella, who had challenged him to drink a second bowl of wine,

“Pray you pause a little,
“If I hold your cards I shall pull down the side;
“I am not good at the game.”

560.

KENT.—Is this the promised end?
EDGAR.—Or image of that horror.

Steevens' explanation of these lines cannot be right; the words, *that horror*, must necessarily refer to the *promised end*, whatever that may mean; and they certainly promised to themselves a successful conclusion of the war, not any horrid catastrophe.

It appears to me, that by the *promised end*, Kent does not mean that conclusion which the state of their affairs seemed to promise, but the end of the world. In St. Mark's Gospel, when Christ foretells to his disciples the end of the world, and is describing to them the signs that were to precede and mark the approach of our final dissolution, he says, “For in those days *shall be affliction, such as*
“*was not from* the beginning of the creation,
“which God created, unto this time, neither
“shall be:” and afterwards he says, “Now
“the brother shall betray the brother to
“death; and the father the son; and *children*
“*shall*

“ shall rise up against their parents, and VOL. IX.
“ shall cause them to be put to death.” Kent, PAGE 560.

in contemplating the unexampled scene of exquisite affliction which was then before him, and the unnatural attempt of Goneril and Regan, against their father's life, recollects these passages, and asks, “ Whether that was the end of the world that had been foretold to us?” To which Edgar adds, “ or only a representation and resemblance of that horror.”

There is evidently an allusion to the same passages in scripture, in a speech of Gloster's, which he makes in the second scene of the first act:—

“ These late eclipses in the sun and moon portend no good to us, &c.—love cools; friendship falls off; brothers divide; in cities, mutinies; in counties, discord; in palaces, treason; and the bond cracked 'twixt son and father; this villain of mine *comes under the prediction: there's son against father; the King falls off from the bias of nature, there's father against son*:—we have seen the best of our time.”

If any criticks should urge it as an objection to this explanation, that the persons of the Drama are Pagans, and of course unacquainted with the Scriptures, they give Shakespeare credit for more accuracy than I fear he possessed.

So Macbeth, when he calls upon Banquo, Malcolm, &c., to view Duncan murdered, says,

“ Up,

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PAGE 560.

“ Up, up and see
“ ‘The great Doom’s image.’”

Fall and cease!

This possibly might be an allusion to the theatre; and Albany might mean to say, “Let fall the curtain, and end the horrid scene.” Yet it is more probable that the words are applied by Albany to Lear, in the sense that Steevens attributes to them. And there is a passage in the *Double Marriage of Fletcher*, which supports that conjecture:—Juliana says to Virolet,

“ Be what you please, this happiness yet stays with
“ me,

“ You have been mine;—Oh my unhappy fortune!

“ PANDOLPHO.—*Nay break and die.*

“ JULIANA.—It cannot yet; I must live

“ Till I see this man blest in his new love,

“ And then,”——

563.

You to your rights,
With such addition as your honours
Have more than merited.

These lines are addressed to Kent as well as Edgar, else the word *honours* would not have been in the plural number.—By *honours* is meant, *honourable conduct*.

ROMEO AND JULIET.

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PAGE 13.

ERE he can spread his sweet leaves to the air,
Or dedicate his beauty to the same.

This last line, as it now stands, is such a lame and wretched conclusion to a very poetical passage, that I am surprized the editors should hesitate in adopting Theobald's amendment, who reads,

“ Or dedicate his beauty to the *sun*.”

And I will venture to say, that there is not a single passage in those plays where so great an improvement of the language is obtained by so slight a deviation from the text. The passage quoted by Steevens from Timon has not, in the meaning, the smallest analogy with this before us. It is probable that the word *sun* was formerly spelled thus—*sunne*, which might easily have been mistaken for *same*.

Alas! that love whose view is muffled still,

“ Should without eyes, see pathways to his will!

14.

Steevens gives us another reading from the quarto, which he says is more intelligible, but which appears to me to be nonsense, and he
has

VOL. X. has not explained it. Nichols finds no obscurity in this passage, but shews by his comment that he did not understand it; and Johnson says that the meaning may be, that Love finds out means to pursue his desire. But as I cannot conceive why Romeo, who is himself a lover, should lament that love, though blind, should spy out the ways of accomplishing his desires, I agree with Hanmer and Warburton in reading, to his *ill*, instead of *will*, as the truest lover may reasonably complain that love, though blind, should see path-ways to his detriment.

17.

Oh she is rich in beauty, only poor,
That when she dies, with beauty dies her store.

In addition to the passages quoted by Steevens, the following lines in Romeo's next speech, seem to confirm the propriety of Theobald's amendment, or rather transposition:

“ For beauty starv'd in her severity
“ Cuts beauty off from all posterity.”

Yet perhaps the present reading may be right, and Romeo means to say, in his quaint jargon, “ That she is poor, because she leaves no part of her store behind her, as with her all beauty will die.”

20.

She is the hopeful lady of my earth.

The explanation of Steevens may possibly be right: but there is a passage in the Maid's Tragedy

Tragedy which leads to another, where Amin- VOL. X.
tor says, PAGE 20.

“ This *earth* of mine doth tremble, and I feel

“ A stark, affrighted motion in my blood.”

Here, *earth* means, his *corporeal* part.

Earth-treading stars, that make dark heaven light.

20.

I will not say that this passage, as it stands, is absolute nonsense; but I think it very absurd, and am certain that it is not capable of the meaning that Johnson attributes to it, without the alteration I mean to propose, which is to read,

“ Earth-treading stars that make dark, heaven's light.”

That is, *earthly stars* that outshine the stars of heaven, and make them appear dark by their own superior brightness; but according to the present reading, they are earthly stars that enlighten the gloom of heaven.

Such amongst view of many, mine being one

23.

May stand in number, though in reckoning none.

This passage is not intelligible as it stands, nor do I think it will be rendered so, by Steevens' amendment.—“ To search amongst view of many,” is neither sense nor English.

The old folio, as Johnson tells us, reads

“ Which one more view of many.”

And this leads us to the right reading, which I should suppose to have been this:—

“ Whilst

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PAGE 23.

“ *Whilst on more view of many; mine, being one,*
 “ *May stand in number,*” &c.

With this alteration the sense is clear, and the deviation from the folio but very trifling.

24.

Let there, be weigh'd
 Your lady's love, against some other maid.

I have no doubt but we should read with Warburton:—

“ Your lady-love.”

The Nurse calls her *lady-bird*, in the next page. And in the second act Romeo says,

“ It is my lady, O it is my love!”

I cannot understand the comment of the Revisal. Mercutio advises him to compare *Rosalind herself* against some other maid, not *the love* of Rosalind.

29.

This precious book of love, this unbound lover,
 To beautify him only wants a cover:
 The fish lives in the sea; and 'tis much pride
 For fair without, the fair within to hide.

This ridiculous speech is full of abstruse quibbles:—the *unbound lover* is a quibble on the binding of a book, and the binding in marriage; and the word *cover* is a quibble on the law phrase for a married woman, who is styled a *femme couverte* in law French.

The purport of the remainder of the speech is to shew the advantage of having a hand-
 some

some person to cover a virtuous mind. It is VOL. X.
evident therefore, that instead of "the fish" PAGE 29.
lives in the *sea*," we should read, "the fish
lives in the *shell*." For the *sea* cannot be said
to be a beautiful cover to a fish, though the
shell may.—I believe that, by the golden
story, is meant no particular legend, but any
valuable writing.

For I am proverbed with a grand-sire phrase.

32.

The proverb Romeo alludes to was possibly
that which he afterwards repeats:—*the game
is fair, but I am done*;" or else some proverb
which denotes, that light limbs do not ac-
company a heavy heart.

What envious eyes doth quote deformities?

32.

I cannot recollect a single passage in Shake-
speare, in which the verb *quote* is used in any
other sense than that of *to observe*.

Dun's the mouse, the constable's own word,
If thou be dun we'll draw thee from the mire.

34.

There are in these lines no less than two, if
not three, of these grand-sire phrases, as Ro-
meo calls them; of which it is likely we shall
never know the true import. Steevens has
cited many passages, in which the phrase,
Dun's the mouse, occurs. And it is also used
in Sir John Oldcastle, where Murley says to
his followers,

"Dun's the mouse; Dick and Tom, for the credit of
"Dunstable, ding dong the enemy to-morrow."

2 E

But

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PAGE 34.

But these passages only serve to prove that Warburton's explanation is ill founded, without tending to explain the real sense of the phrase, or shewing why it should be the *constable's own word*.

Dun's in the mire occurs also in the Woman Hater, where Pandar, having enticed Lazarillo into a bawdy-house, says,

“ Dun's in the mire, and get out again as you can.”

44.

Good Cousin Capulet.

Johnson would not have given us his note on this passage, had he recollected, which I am surprized he did not, when he arrived at the tenth volume of these plays, that Shakespeare and the other contemporary writers use the word *cousin*, to denote any collateral relation, of whatever degree, and sometimes even to denote those of lineal descent.

The King calls Hamlet frequently his *cousin*, though his nephew and step-son:

“ But now my Cousin, Hamlet, and my Son.”

Richard III. during a whole scene, calls his nephew York, *cousin*; who, in his answer, constantly calls him *uncle*.

And the Old Dutchess of York, in the same play, calls her grandson, *cousin*.

“ Why, my young Cousin, it is good to give.

“ YORK.—Grandam, we might as he did sit,” &c.

She

She also says to the sons of Clarence, her grand-children, VOL. X.
PAGE 416.

“ My pretty Cousins, you mistake me quite.

“ SON.—Then Grandam, you conclude,” &c.

In this very play Lady Capulet says,

“ Tybalt, my Cousin, O my brother's child!”

And in *Women Pleased*, Silvio styles Rhodope at one time, his *aunt*; at others, his *cousin*—to the great annoyance of Mr. Symson, the editor.

Oh then, dear saint, let lips do what hands do,
They pray, grant thou, lest faith turn to despair.

48.

Juliet had said before, that “ Palm to palm was holy *palmer's kiss*.” She afterwards says, “ that palmer's have lips that they must use in prayer.” Romeo replies, “ that the prayer of his lips was that they might do what hands do;” that is, that they might kiss.

He jests at scars that never felt a wound.

54.

This line is suggested by what fell from Mercutio, but I should suppose the remark to be general, and not merely applied to Mercutio.

Thou art

55.

As glorious to this night, being over my head.

I should think Theobald's amendment preferable to the present reading, though by no means necessary; and Steevens seems to think

VOL. X. so too. The words, *being over my head*, con-
 PAGE 55. firm me in the opinion that we ought to read
sight, instead of *night*: for with respect to
 the night, that circumstance could make no
 difference, though it does with respect to the
 view of a spectator.—He compares his *sight*,
 when gazing upon her, to the *upturned eyes*
 of mortals, who *fall back* and *gaze* on the
 winged messengers of heaven;—an action
 that would only be necessary when the object
 was just over their heads.

56. Thou art thyself, tho' not a Montague.

Johnson's amendment appears to me to be
 ill imagined, and the present reading to be
 right, as explained by Warburton. This sen-
 tence is a continuation of Juliet's reasoning in
 her former speech (or rather indeed in the
 same speech, for that of Romeo which inter-
 venes is said aside). "Refuse (says she) thy
 name, for it is thy name only that is my
 enemy; and though you were to cease to be
 a Montague, you still would be yourself."

57. Neither fair saint, if either thee dislike.

Dislike means, here, *displease*.

57. My life were better ended by their hate
 Than death prorogued wanting of thy love.

Steevens says that to *prorogue* is not here
 used in its common signification, but means
 to *delay*. The common acceptation of *pro-
 rogue*, is to *postpone* to a distant time, which
 is

is in fact to *delay*. But I believe in this place VOL. X.
prorogued means *continued*; and that Romeo PAGE 57.
 means, in the language of lovers, to represent
 life without her as a continual death:

“Death’s life with thee, ’thout thee ’tis death to live.”

And, *but thou love me*, let them find me here.” 57.

That is, *unless* thou love me.

Farewell, compliment. 51.

That is, Farewell attention to forms.

For this being smelt, with that part cheers each part. 63.

Read, “with that *sense*, cheers each part.”

Both our remedies 65.

Within thy help and holy physick lies.

This is one of those passages in which the
 author has sacrificed grammar to rhyme.

BENVOLIO.—Why, what is Tybalt? 67.

MERCUTIO.—More than Prince of Cats, Oh he’s, &c.

It appears to me that these speeches are
 improperly divided, and that they ought to
 run thus:—

“BENV.—What, what is Tybalt more than Prince of
 “Cats?”

“MERC.—Oh! he’s the courageous Captain of com-
 “pliments,” &c.

He was so full of his ropery—I am none of his skains- 75.
 mates.

The

VOL. X. The commentators have taken some pains
 PAGE 75. to find out the meaning of the words *ropery*
 and *skains-mates*, very unnecessarily, in my
 opinion. The Nurse uses *skains-mates* for
kins-mates, and *ropery* for *roguery*; as she
 says, in the preceding page, that she desires
 to have some *confidence* with Romeo, instead
 of *conference*; and afterwards, that Juliet
 had the prettiest *sententions*, instead of *sen-
 timents*.

94. Spread thy close curtains, love-performing night
 That runaway's eyes may wink, and Romeo
 Leap to these arms untalk of and unseen.

I cannot accede either to Warburton's ex-
 planation of this passage, or to that of Stee-
 vens. It would be strange indeed if Shake-
 speare should make Juliet call the sun a *run-
 away*, at the very time that she complains of
 his *slowness*: besides as Romeo was not to
 come to her till night had spread her curtain,
 she could not then be afraid of the piercing
 eye of Phœbus. But even if Warburton's ex-
 planation were just, it would be necessary to
 amend the passage, by inserting an article
 before the word *runaway*, the omission of
 which proves that the word, whatever the
 meaning of it may be, was intended as a
 proper name. The Revisal reads, "*Rumour's*
eye may wink," which agrees in sense with
 the rest of the passage, but differs widely
 from *runaways* in the trace of the letters.
 And therefore though I am not so fond as
 Warburton

Warburton is of making Shakespeare speak VOL. X.
 French; I believe that in this place he uses PAGE 94.
 a French word with an English termination,
 and have little doubt but we ought to read,
 “ that *Renomy's* eyes may wink,” &c.

Renommée is the French word for *rumour*,
 and is thus described by Boileau in his
Lutrin:

“ Cependant cet oiseau qui prone les merveilles,
 “ Ce monstre composé de bouches, & d'oreilles,
 “ Qui sans cesse volant de climats, en climats
 “ Dit partout ce qu'il scait, & ce qu'il ne scait pas
 “ La Renommée enfin,” &c.

The words *untalk'd of* and *unseen*, confirm
 this conjecture.

That one word—*banished*
 Hath slain ten thousand Tybalts.

100.

That is, “ is worse than the loss of ten
 thousand Tybalts.” Johnson's explanation
 cannot be right, for the passage itself shews
 that Tybalt's death was not out of her mind.

Or ill beseeming beast in seeming both.

105.

A person who seemed both man and woman
 would be a monster, and of course an ill-be-
 seeming beast. This is all the Friar meant to
 express.

Some say the lark and loathed toad change eyes.

110

Read, *chang'd* eyes.

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PAGE 113.

If thou art fickle, what dost thou with him
That is renown'd for faith.

This Romeo, so renown'd for faith, was but the day before dying for love of another woman; yet this is natural. Romeo was the darling object of her love, and Romeo was, of course, to have every excellence.

142.

If I may trust the flattering truth of sleep.

I cannot approve of Johnson's explanation.—It is a common expression to say, May I believe the truth of what you tell me, instead of saying, May I believe that what you tell me is true. Romeo, in the same manner, means merely to say, "If I may believe that to be true which sleep has presented to me." *Flattering*, in this place, means *pleasing*; a common acceptation of the word.

142.

My bosom's lord sits lightly on his throne.

Steevens has not justly explained this passage. By his *bosom's lord*, Romeo means his *heart*, the part which is supposed to regulate our feelings; and he means merely to say, in poetical language, "that his heart felt light." What could he mean by saying, according to the supposition of Steevens, that love sat *lightly on his throne*? That could only import that he loved less intensely than usual, which

which was not the case.—He felt what he VOL. X.
afterwards talks of in the monument;— PAGE 142.

“ How oft, when men are at the point of death
“ Have they been merry, which their keeper's call
“ A lightning before death.”

I do defy thy conjuration, 151.
And apprehend thee for a felon here.

Romeo had *conjured* Paris to be gone.
Paris disdains his intreaties, or *conjuration*,
as he calls it. This is the plain meaning of
the passage, in which Steevens sees more
than Shakespeare meant.

Her beauty makes 152.
This vault a feasting presence.

Johnson says that a *presence* means a *public room*; it does so, but it means a publick room, which is at times the *presence-chamber* of the sovereign.

So, in the Noble Gentleman, Jacques
says,

“ His master is a duke,
“ His chamber hang with nobles, like a presence.”

And in the second act the Gentleman
says,

“ And in the presence
“ All the nobility and gentry have nothing in their
“ mouths,
“ But thee,” &c.

Thou

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PAGE 157.

Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark;
Here's to thy health, where'er thou tumblest in.

Romeo, in this speech, wishes success to the pilot, not to the ship.—For by the ship he means himself, whom he did not wish to save: by the pilot, he means the poison, which he wished should prove effectual. I believe that to *tumble in* is a sea-phrase applied to a sailor when he goes to his hammock.

HAMLET.

HAMLET.

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PAGE 170.

IF you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.

It will appear beyond all doubt, to any attentive reader, that by the *rivals* of his *watch*, Bernardo means the *partners* of it.

Marcellus says, in this same scene, speaking of Hamlet,

“ Therefore I have intreated him *along*
“ *With us to watch.*”

And speaking to Horatio afterwards, he says,

“ And just at this dead hour
“ With martial stride he hath gone by *our watch* ;”

meaning Bernardo and himself.

And at the conclusion of the scene, Horatio says to them both,

“ Break we *our watch* up.”

In the next scene, Horatio says to Hamlet,

“ Two nights together had these gentlemen,
“ Marcellus and Bernardo on *their watch*.”

And afterwards,

“ And with them the third night kept the watch.”

Hamlet

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Hamlet also asks them afterwards,

“Keep you the watch to-night?”

Hanmer says, that by the *rivals* of the watch were meant, those who watched on the adjoining ground; a supposition somewhat ingenious, but without foundation; as for Steevens, it is difficult to know what his sentiments are; as his note comes immediately after that of Hanmer, and purports a confirmation of what he had advanced, at the same time that all the passages he quotes in it, appear to be in favour of the contrary opinion, and to prove that *rivals* mean *partners*.

When Eros says in Antony and Cleopatra, that after the conclusion of the war with Pompey, Cæsar denied Lepidus rivalry, he means by *rivalry*, that partnership in the empire which he had before enjoyed.

Shakespeare uses the word *competitor* whenever it occurs in the same sense of a *partner* or *associate*.

So, in Love's Labour's Lost, Boyet says,

“The King and his competitors in oath.”

And in the Two Gentlemen of Verona, Sir Protheus, speaking of Valentine, says,

“Myself in counsel, his competitor.”

See a note on this last passage.

Who

Who by sealed compact,
Well ratified by law, and heraldry.

That is, according to the forms of *law* and *heraldry*. When the right of property was to be determined by combat, the rules of heraldry were to be attended to as well as those of law.

Colleagued with this dream of his advantage. 182.

That is, this imaginary advantage, which he hoped to derive from the unsettled state of the kingdom.

The head is not more native to the heart,
The hand more instrumental to the mouth,
Than is the throne of Denmark to your father. 184.

This is surely the right reading, and justly explained by Steevens. Warburton proposes to amend the last line, and to read,

“Than to the throne of Denmark is your father;”

in which he is supported by Johnson, which much surprises me, as I cannot conceive how Johnson, who has so accurately delineated the character of Polonius, should think it possible that the King should pay so high a compliment to that whimsical and pragmatical courtier, as to say that he was as necessary to the state of Denmark as the hand was to the mouth, or the head to the heart. It is evident that the King's intention in this place, is not to express his high opinion of Polonius as a statesman,

VOL. X. statesman, but his own good wishes towards
 PAGE 184. him, and his readiness to oblige him:—which
 he does by saying that he was as ready to do
 him service, as the hand to serve the mouth:
 by *the throne of Denmark* he means *himself*,
 not the *state*.

188. It shews a will most incorrect to heaven.

Incorrect does not mean *untutored*, as Warburton explains it, but *ill regulated*, not *sufficiently subdued*.

188. And with no less nobility of love,
 Than that which dearest father bears his son,
 Do I impart toward you.

I don't think these last words can possibly imply, by the most forced construction, the sense that any of the commentators contend for. To *impart toward* a person, is not English; Shakespeare, however, is so licentious in the use of his particles, that were that the only inaccuracy in the sentence, I should not object to it,—but the word *impart* is never used in a neutral sense; if you impart to any one, you must either impart yourself to him, or something else. And in this passage, as it stands, there is nothing that the King can be said to impart to Hamlet.

There are two ways of amending the sentence, and those by very slight deviations from the text, we may read it thus, “and *still* no less nobility of love,” instead of, “*with* no less,” &c. or we may amend the
 last

last line, by reading, "Do I *my part* toward you," instead of, "do *I impart*;" with either of these changes, the sense and grammar will be preserved.

That was to this,
Hyperion to a satyr.

190.

This comparison is neither so exquisitely beautiful, or so far fetched, as Warburton supposes.——Apollo is always represented as the most beautiful of those beings who assume the human form, and the satyrs as the most deformed: this was probably the only circumstance that Shakespeare had in contemplation, when he wrote these lines.

The perfume and suppliance of a moment.

197.

I should suppose that this means, an amusement to fill up a vacant moment, and to render it agreeable.

Nor cautel doth besmirch,
The virtue of his will.

198.

That is, his virtuous intentions; *cautel* means *craft*.—So Coriolanus says,

"Your son will or exceed the common,
"Or be caught by cautelous baits and practice."

You speak like a green girl,
Unsifted in such perilous circumstance.

204.

That is, I believe, who has not sufficiently considered, or thoroughly sifted such matters.

Tender

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PAGE 204.

Tender yourself more dearly,
 Or (not to crack the wind of the poor phrase,)
 Wringing it thus, you'll tender me a fool.

I think Warburton right in asserting that the three first words of the third line, are applied to the phrase, not to Ophelia, and that of course, the parenthesis is closed at the wrong place: but I should also make a slight alteration in the text, and read the passage thus:—

“ Or (not to crack the wind of the poor phrase,
 “ *Wringing* it thus) you'll tender me a fool.”

The word *wringing* cannot express the sense which Warburton contends for, that of *twisting* and *contracting*, but the word *wringing* will.

So, in Johnson's *Cynthia's Revels*, Cupid says of Maria,

“ This is like one of your ignorant poetasters of the
 “ times, who when they have got acquainted with a
 “ strange word, never rest till they have *wrung* it in,
 “ though it loosen the whole fabrick of their sense.”

This is a just description of the manner in which Polonius uses the word *tender* in this passage; *wringing* it thus, if applied to Ophelia, is an expression that can scarcely be reconciled either to sense or grammar; and what had the poor Ophelia done, to deserve a rebuke in such harsh terms?

As

Ay springes to catch woodcocks.

This phrase has in this place no reference to women; what Polonius calls *springes to catch woodcocks*, are the *holy vows* with which Ophelia tells him Hamlet had given countenance to his speech.

Meer imploration of unholy suits,
Breathing like sanctified and pious bonds,
The better to beguile.

205.

Notwithstanding Warburton's elaborate explanation of this passage, I have not the least doubt but Theobald is right, and that we ought to read *bawds*, instead of *bonds*; indeed the present reading is little better than nonsense.

Polonius had called Hamlet's vows, *brokers*, but two lines before, a word synonymous to *bawds*, and the very title that Shakespeare gives to Pandarus, in his *Troilus and Cressida*; the words *implorators of unholy suits*, are an exact description of a bawd. And all such of them as are crafty in their trade, put on the appearance of sanctity, and are,

“ Not of that dye, that their investments shew.”

The King doth wake to night, and takes his rouse,
Keeps wassel, and the swaggering upstart reels.

207.

It appears from one of Howell's letters, dated at Hamburgh in the year 1632, that
2 F the

VOL. X. the then King of Denmark had not degene-
 PAGE 207. rated from his jovial predecessor.—In his
 account of an entertainment given by his
 Majesty to the Earl of Leicester, he tells us,
 that the King, after beginning thirty-five
 toasts, was carried away in his chair, and
 that all the officers of the court were drunk.

208.

The dram of base

Doth all the noble substance of worth out

To its own scandal.

As this passage is capable of explanation as
 it stands, I should not attempt to alter it,
 were the present reading supported by any
 authority; but it seems that the old reading
 runs thus:—

“ Doth all the noble substance of *a doubt*,”

and as that is the case, I think a better read-
 ing may be proposed than that which the
 editor has adopted; that which I should offer
 is,

“ Doth all the noble substance of 't corrupt.”

An amendment which is at least as near the
 old reading as any of those hitherto proposed,
 which renders both the sense and expression
 more clear; and seems to be pointed out, and
 supported by the preceding lines,

“ Shall in the general censure, take *corruption*

“ From that particular fault.”

And

And makes us fools of nature.

This seems to be a paraphrase of the common expression, *natural fools*.

Which might deprive your sovereignty of reason,
And drive you into madness.

213.

I think with Warburton that *deprave* was probably the right reading, and support it by a passage in Fletcher's *Little Thief*, where Wildbrain, speaking of the Devil to Newlove, says,

“ Pray, come in quickly,
“ For this is the malicious hour he walks in.
“ The hour he blasts sweet faces, lames the limbs in;
“ *Depraves* the senses.”

And for the day confin'd to fast in fires.

215.

This passage requires no amendment.—As spirits were supposed to feel the same desires and appetites that they had on earth, to fast might be considered as one of the punishments inflicted on the wicked.

There needs no ghost, my Lord, come from the grave
To tell us that.

225.

Steevens says, that this piece of humour is repeated in *Timon of Athens*, in the second scene of the fifth act. There must be some error in the reference, for I cannot find it there.

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And therefore as a stranger give it welcome.

Warburton refines too much on this passage; Hamlet means merely to request that they would not seem to know it—to be unacquainted with it.

230. You must not put another scandal on him,
That he is open to incontinency.

Polonius had said in his foregoing speech, that Reynaldo might insinuate that his son was addicted to *drabbing*; but here he charges him not to represent him as open to incontinency, which appears at first view to be absurd and contradictory; but the meaning of Polonius is this: “You may say that he sometimes amuses himself with a wench, but you must not represent him as an abandoned whore-master.” And as this appears to be the meaning of the passage, I think Theobald’s amendment not only ingenious, but necessary:—I therefore read with him,

234. “You must not put an utter scandal on him
“That he is open to incontinency.
“That’s not my meaning.”

That is, “That is not what I mean when I permit you to accuse him of *drabbing*.”

236. I am sorry that with better heed and judgment
I had not quoted him.

I am surprised that any reader, who has
arrived

arrived at the tenth volume of these plays, VOL. X. should form any doubt concerning the meaning of the verb *to quote*, which so frequently occurs in them, and is invariably used in the sense of *to observe*. PAGE 236.

Both your majesties

236.

Might by the sovereign power you have of us.

I believe we should read, “the sovereign power you have *o’er* us, instead of *of us*.”

Gives him threescore thousand crowns in annual fee.

238.

The first edition, as Theobald informs us, reads,

“Gives him three thousand crowns in annual fee.”

And this I believe is the right reading. The metre is destroyed by the subsequent alteration; and threescore thousand crowns, in the days of Hamlet, was an enormous sum of money.

My liege and madam, to expostulate

240.

What majesty should be, &c.

Nothing can be more just, judicious and masterly, than Johnson’s delineation of the character of Polonius in his note on this passage; and I cannot read it without heartily regretting that he did not exert his great abilities and discriminating powers, in delineating the strange, inconsistent, and indecisive character of Hamlet, to which I confess myself unequal.

To

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To the most beautified Ophelia.

POLONIUS.—Beautified! is a vile phrase.

By *beautified*, Hamlet means *beautiful*. But Polonius, taking the word in the more strictly grammatical sense of *being made beautiful*, calls it a *vile phrase*, as implying that his daughter's beauty was the effect of art.

245.

Lord Hamlet is a prince—out of thy sphere.

I should wish to restore the old and natural way of pointing this line, and to reject the alteration adopted by Steevens, for which there is no reason. Are all persons, who have the title of *prince*, on the continent of Europe, out of the sphere of a *lord's*, or even of a *gentleman's* daughter? Certainly not; but as Hamlet was the heir apparent of the crown, he was a *prince out of the sphere of Ophelia*, we should certainly read,

“ Lord Hamlet is a prince, out of thy sphere.”

255.

I think their inhibition comes by the means of the
Late innovation.

Steevens may be right in his explanation, but it seems to be rather too refined, and I think that if Shakespeare intended the allusion he mentions, he would have expressed himself more clearly. By *the late innovation*, it is probable that Rosincrantz means the late *change* of government. The word *innovation* is used, in the same sense, in the Triumph of Love,

of Love, in Fletcher's Four Moral Representations in One, where Cornelia says to Rinaldo, VOL. X.
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“ And in poor habits clad,
“ (You fled, and the *innovation* laid aside).”

And in Fletcher's play of the Coronation, after Leonatus is proclaimed King, Lysander says to Philocles,

“ What dost thou think of this innovation?”

Little Eyasses, that cry out on the top of question, 255.
And are tyrannically clapt for it.

When we ask a question, we generally end the sentence with a high note:—I believe therefore that what Rosincrantz means to say is, that these children declaim, through the whole of their parts, in the high note commonly used at the end of a question, and are applauded for it.

Buz, Buz. 258.

Whatever may be the origin of this phrase, or rather of this interjection, it is not unusual even at this day, to cry *buz* to any person who begins to relate what the company had heard before.

But called it an honest method, 263.
As wholesome as sweet, and by very much
More wholesome than fine.

Fabula nullius veneris, morataque recte.

But

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But who, a woe had seen the mobled queen.

We probably should read,

“ But who, Ah woe! had seen the mobled queen.”

Steevens says that the folio reads *enobled queen*, which he suspects to have been the right reading: but were that the case, Hamlet would not have repeated it as an odd expression.

270. About my brains.

That is, let my thoughts be shifted in a contrary direction. It is a sea-phrase.

270. Upon whose property and most dear life
A damn'd defeat was made.

Defeat means here, *destruction*, as Warburton justly observes. So Hamlet, in a subsequent scene, speaking of Rosincrantz and Guildenstern, says,

“ Their defeat

“ Doth by their own insinuation grow.”

And in Thierry and Theodoret, Martel says,

“ Protaldye we have taken;

“ An equal agent with her, to whose care

“ After the damn'd defeat on you, she trusted

“ The bringing in of Leonor the bastard.”

271. I'll have grounds
More relative than this.

If

If this be the right reading, we must necessarily adopt Johnson's explanation, though I think the word *relative* will hardly bear it: but possibly we should read *relevant*, instead of *relative*, which would make the sense clear and strong. In the Scottish law, an indictment is said to be relevant, when the charges set forth in it are clearly proved.

Niggard of question, but of our demands
Most free in his reply.

272.

Warburton forgets that by *question*, Shakespeare does not usually mean *interrogatory*, but *discourse*; but in which ever sense the word be taken, this account given by Rosincrantz agrees but ill with the scene between him and Hamlet, as actually represented.

For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause.

276.

This passage hath hitherto been entirely unnoticed by any of the editors, and has of course received their tacit approbation; yet to me it appears to be erroneous. Hamlet is not considering what may possibly happen to us, when we have got rid of the *tumult* and *bustle* of the world, which is the only sense that the words *mortal coil* can possibly imply, but what may befall us when we have shaken off this covering of flesh, that part of us which is subject to mortality.—It appears clearly from the general tenor of the speech,

VOL. X. speech, that this is Hamlet's meaning; and I
 PAGE 276. have never seen the part performed by a good actor, who did not shew that he understood the passage in this sense; yet that is a sense which the words, as they stand, cannot possibly express. I am therefore thoroughly persuaded that we should read, "When we have shuffled off this mortal *spoil*," instead of *coil*, which differs but little from the former reading, expresses fully the idea of Hamlet, and that in language highly poetical.

The slough or skin of a snake, which he casts every year, is called his *spoil*.——It is to this Shakespeare alludes; and the words *shuffled off*, happily express the kind of motion which the snake must necessarily make use of, in order to free himself from his old covering.

An expression similar to that which I contend for, occurs in Howell, who may be considered as Shakespeare's contemporary, being employed in publick business at the time of Shakespeare's death:——in his last letter he says,

"Yet the noblest part of us may be said to be then set at liberty, when having shaken off this *slough* of flesh," &c.

Slough of flesh and *mortal spoil*, are perfectly synonymous.

In Bonduca, the Elder Daughter says to the Romans,

"Would you learn

"How to die bravely, Romans, to fling off

"This

" This *case of flesh*, lose all your care together,
 " Live as we've done."

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And in the Elder Brother Charles says,

" And sooner would I force a separation
 " Betwixt this spirit and the *case of flesh*,
 " Than but conceive one rudeness against chastity."

But the passage which most resembles that which is now under consideration, is one in the Merchant of Venice, where Lorenzo, in the night scene, says,

" There's not the smallest orb, which thou behold'st,
 " But in his motion like an angel sings, &c.
 " But whilst this *muddy vesture of decay*
 " Doth grossly close us in, we cannot hear it."

An expression similar to that which I contend for, occurs also in the seventh canto of Tasso's Jerusalem, where Erminia, deploring her hopeless fate and the absence of Tancred, says,

" Forse averrá, se'l ciel benigno ascolta
 " Affettuoso alcun prego mortale,
 " Que venga, in queste selve anco tal volta
 " Quegli, cui di me forse hor non cale,
 " Et rivolgendo gli occhi, ove sepulto
 " Giacera *questa spoglia, inferma e frale*,
 " Tardo premio conceda a miei martiri
 " De poche lagrimette, e di sospiri."

It was much the fashion in Shakespeare's days to study and imitate the Italian poets, and he has proved his particular admiration of them by a collection of no less than 154 very miserable sonnets, a quaint and languid
 kind

VOL. X. kind of poem of Italian origin, in which a
 PAGE 276. dozen insipid lines are to serve as an introduction to an epigram of two, which generally turns upon some forced conceit. Nothing but a violent attachment to those poets could have induced Shakespeare to deal so largely in a species of composition but ill adapted either to the English language or the taste of his countrymen:—and as it also appears from many passages in these plays, that he was more conversant in the Italian than any other foreign tongue, either ancient or modern, I think it not improbable that he borrowed the expression of *mortal spoil* from this very passage.

I should be very unwilling to oppose the sentiments of so many men of learning and judgment, who have supposed this passage to be correct, if I thought that they had really considered the subject;—but this has always been one of those popular speeches, which every school-boy learns to repeat, which they were taught to admire in their younger days, and which became of course so familiar to them, that they never thought of examining whether it were properly expressed or not.

280.

That if you be honest and fair, you should
 Admit no discourse to your beauty.

The reply of Ophelia proves beyond doubt that this reading is wrong.

Johnson says that the folio reads,

Your

“ Your honesty should admit no discourse to your
“ beauty,”

PAGE 280.

which appears to be the right reading, and requires no amendment.—“ Your honesty should admit no discourse to your beauty,” means, “ Your honesty should not admit your beauty to any discourse with her;” which is the very sense that Johnson contends for, and expressed with sufficient clearness.

And the very age and body of the time,
His form and pressure.

287.

I can neither think this passage right as it stands, or approve of either of the amendments suggested by Johnson.—There is one more simple than either, that will remove every difficulty, instead of “ *the very age and body of the time*,” from which it is hard to extract any meaning, I read

“ *Every age and body of the time;*”

and then the sense will be this:—“ Shew virtue her own likeness; scorn her own image, and every stage of life, every profession or body of men, its form and resemblance.” By *every age*, is meant the *different stages of life*;—by *every body*, the *various fraternities, sorts, and ranks of mankind*.

Now this overdone, or come tardy off.

287.

We should read, “ come tardy *of*.” That is, come short of.

The

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The censure of which one.

The meaning is, “The censure of *one of* which,” and probably that should be the reading also;—the present reading, though intelligible, is very licentious, especially in prose.

287.

And heard others praise, and that highly;
Not to speak it profanely.

I differ from Johnson in the explanation of this passage, and think that the word *profanely* relates to the praise given to the players; Hamlet considering it as a kind of profanation to praise persons highly who were so undeserving of it. The construction appears to me to be this:—

“And heard others praise, and that highly,
“Not to say profanely.”

292.

Do you think I mean country-matters.

This is a vulgar expression still used in common life, and means, “Do you think I have any indecent allusion?” The reason why it bears this sense cannot be so decency explained.

292.

Oh, your only jig-maker.

Steevens, in his note on these words, says that a *jig* in Shakespeare's time was not a *dance*, but a *ludicrous dialogue*. Yet in the next page but one, in his note on the words,
the

the hobby-horse is forgot, he quotes a passage from Gasson's plays confuted, in which the author talks of vaulting, tumbling, and dancing of jigs. VOL. X. PAGE 292.

And in the first act of Twelfth Night, Sir Toby says to Sir Andrew, who had boasted of his excellence in dancing,

“ Why dost thou not go to church in a galliard,

“ And come home in a coranto?

“ My very walk should be a jig.”

Oh, the recorders—let me see one

To withdraw with you.”

309.

These last words have no meaning, as they stand; yet none of the editors have attempted to amend them. They were probably spoken to the players, whom Hamlet wished to get rid of:—I therefore should suppose that we ought to read, “ so, withdraw you;” or, “ so, withdraw, will you?”

As doth hourly grow

Out of his lunes.

311.

If out of his *lunacies* be, as Johnson informs us, the reading of the folio, why should the word *lunacies* be changed for *lunes*, on the authority of Theobald only?

Tho' inclination be as sharp as will,

My stronger will defeats my strong intent.

313.

I see no reason for adopting Theobald's amendment, or Steevens' explanation of this passage; which seem both to have arisen from misconception,

VOL. X. misconception, from a supposition that *will*
 PAGE 313. and *inclination* are synonymous terms, where both are referred to the mind of the speaker; but that is not the fact, for those words differ widely from each other in their import. From the hopes of advantage, or the fear of punishment, a man may be willing to do an act to which, from inclination, he is very averse: and a man, on the other hand, may be inclined to do a thing, from which, from a consideration of the consequences, he is willing to abstain. What the King means to say is, "That though he was not only willing to pray, but strongly inclined to it, yet his intention was defeated by his guilt."

314. May one be pardon'd, yet retain the offence?

A similar passage occurs in *Philaster*, where the King, who had usurped the crown of Sicily, and is praying to Heaven for forgiveness, says,

" But how can I
 " Look to be heard of Gods, that must be just,
 " Praying upon the ground I hold by wrong."

It may also be observed, that one of the King of Denmark's offences, as he says in the preceding line, was his ambition, which he still retained.

315. He took my father grossly, full of bread.

I cannot reconcile myself to this last expression, which is weak, and somewhat ludicrous.

ludicrous. Perhaps we should read, "full of blood." VOL. X.
PAGE 315.

This speech of Hamlet, as Johnson observes, is horrible indeed, yet some moral may be extracted from it, as all his subsequent calamities were owing to this savage refinement of revenge.

Look on this picture, and on this. 321.

Steevens' observation on this passage is not conclusive:—you may have a whole-length picture in miniature.

My father! in his habit as he lived. 326.

A man's armour, who is used to wear it, may be called *his habit*, as well as any other kind of clothing. *As he lived*, probably means, "as if he were alive—as if he lived."

That monster, Custom, who all sense doth eat
Of habit's devil, is angel yet in this. 328.

This passage, as it stands, is little better than nonsense. I have therefore no doubt but we should adopt Dr. Thirlby's amendment, which renders the sense of it so clear.

Johnson's objection to that amendment is a weak one. We are not to sacrifice sense to a supposed antithesis; but antithesis will not be wanting, though we should adopt the amendment; the word *angel* may still be opposed to *monster*, and *evil habits* to *actions fair and good*. I wish Johnson had explained the passage, and shewn how any meaning could

VOL. X. could be extracted from it as it stands; but
PAGE 328. that he has not attempted, and only says that
angel and devil are evidently opposed, which
leads to no explanation.

328. But Heaven hath pleas'd it so,
To punish him in me, and me in this.

This is an amendment of Hanmer's, which
the editors have injudiciously adopted. The
old editions, as Johnson informs us, agree
in reading

“ To punish me with this, and this with me; ”

which is more in the style of Shakespeare
than the amendment, nor is any thing want-
ing to the sense, but the player's pointing to
the body at the time he repeats the line.

333. Like some ore
Among a mineral of metals base.

Johnson suspects that Shakespeare mistook
ore for *or*, that is, *gold*; but he uses the ge-
neral word *ore* to express *gold*, because it was
the most excellent of ores. The word *mineral*
is used here in a very uncommon manner. I
believe instead of *mine*; but what is a mineral
of metals base? I suppose we should read,
“ of *metal* base,” instead of *metals*, which
much improves the construction of the pas-
sage.

334. For haply slander,
Whose whisper o'er the world's diameter, &c.

Theobald

Theobald is right in attributing the following description to slander; but instead of VOL. X.
PAGE 334. “*for* haply slander,” we should read, “*so* haply slander;” the sense requiring that or some other word which implies, *in that case, by those means.*——*So* is the best word that occurs to me.

Thou may'st not coldly set
Our sovereign process.

339.

I cannot see how the word *set*, in the sense in which it is used at the gaming-table, can have any meaning in this place. One of the common acceptations of the verb *set* is to value or estimate, as we say, to set at nought; and in that sense it is used here.

Howe'er my haps, my joys were ne'er begun.

340.

By his *haps*, he means his *successes*. His fortune was begun, but his joys were not.

Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw,
When honour's at the stake.

342.

The meaning of this passage appears to me to be this:—“Rightly to be great, is not to stir without great argument, but to consider every thing, however trifling in its own nature, as a great cause of quarrel, in which your honour is concerned.”

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Yet the unshaped use of it doth move
The hearers to collection.

That is, to endeavour to collect some meaning from it.

355. There's Rosemary; that for remembrance.

356. There's rue for you, and here's some for me;
We may call it herb of grace, &c.

So, in the Winter's Tale, Perdita says,

“ Reverend Sirs,

“ For you there's rosemary, and rue, these keep

“ Seeming and savour all the winter long,

“ *Grace* and remembrance be to you both.”

And in Richard II. the Gardener says of the Queen,

“ Here did she drop a tear; here in this place

“ I'll set a bank of rue, sour *herb of grace*,

“ Rue even for ruth here shortly shall be seen

“ In the remembrance of a weeping queen.”

356. Not that I think you did not love your father,
But that I know love is begun by time.

This cannot be right, nor can any meaning be extracted from it, that will agree with the tenor of the rest of this speech. Johnson gives the single word *begun* a very extensive signification indeed, but such as it will not bear.

The King reasons thus:—“ I don't suspect that you did not love your father, but I know that time abates the force of affection.” I therefore suspect that we ought to read,

“ Love

" Love is begone by time."

I don't suppose that *begone* is here used as an interjection, but that Shakespeare places the syllable *be* before *gone*, as we say, *bepaint*, *bespatter*, *bethink*, &c. Or possibly we should read *by-gone*, a Scotch word, but used by Shakespeare in the Winter's Tale, where Hermione says,

" Tell him, you hear all in Bohemia's well,

" This satisfaction the by-gone day proclaim'd."

And Paulina says afterwards,

" For all

" Thy by-gone fooleries were but spices of it."

For goodness growing to a pleurisy
Dies in his own too much.

366.

We should certainly read *plurisy*, as Steevens observes.

Thus in Massinger's Unnatural Combat, Malefort says,

" In a word

" Thy plurisy of goodness is thy ill."

And again in the Picture, Sophia says,

" A plurisy of ill blood you may let out,

" By labour and spare diet."

The word also occurs in the Two Noble Kinsmen: Arcite, in his invocation of Mars, says,

" That

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“ That healest with blood
“ The earth when it is sick! and curest the world
“ Of the plurisy of people!”

368. A sword unbated.

If there were such a word as *embaited*, Warburton's amendment could not be admitted, for the poisoning of the sword was not suggested by the King, it was afterwards thought of by Laertes himself: besides he says in the last scene, that his sword was *unbated* and *envenomed*.

368. A pass of practice.

That is, a *favourite pass*, one that Laertes was well practised in.

In Much Ado about Nothing, Hero's father says,

“ I'll prove it on his body if he dare
“ Despite his nice fence, and his active practice.”

The treachery on this occasion, was his using a sword unbated and envenomed.

370. Or like a creature, native and indued
Unto that element.

I don't think the word *indued* is sense in this place; and believe that we should read either *inured* or *indured*: the former I should think the better reading. Shakespeare seems to have forgotten himself in this scene, as there is not a single circumstance in this relation of poor Ophelia's death, that induces

duces us to think she had drowned herself intentionally. VOL. X.
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To contract, O the time for, ah my behove, 374.

O, methought there was nothing meet.

This passage, as it stands, is absolute nonsense; but if we read *for aye*, instead of *for ah*, it will have some kind of sense, as he may mean, "That it was not meet, though he was in love, to contract himself *for ever*."

Where be his quiddits? 377.

This word occurs in *Every Man out of His Humour*, where Shift says,

"Causes have their quiddits, and

"'Tis ill joking with bell-ropes."

Allowed her virgin-crants, 380.

Warburton's proposal to read *chants*, instead of *crants*, cannot be right; for in the next speech but one the Priest says, "that it would be a profanation to *sing a requiem to her*, as to peace departed souls."

And many such-like as's of great charge, 392.

Hamlet says, in describing the commission, "that it contained an earnest injunction to the King of England, to put the bearers to death:—*as* England was his faithful tributary; *as* love between them might flourish;

as

VOL. X. *as* peace should still continue; and many
 PAGE 392. such-like *as's* of great weight and earnest-
 ness."

As's is merely a plural substantive formed from the conjunction *as*; nor does any quibble appear to have been intended. "So many such-like *as's* of great charge," means "many such-like vehement injunctions," and nothing more.

393. I'll count his favours.

What favours has Hamlet received from Laertes, that he was to make account of?—I have no doubt but we should read,

"I'll court his favour."

400. Which carries them through and through the
 Most fond and winnow'd opinions.

On considering this passage, it always appeared to me that we ought to read, "the most *sound* and winnowed opinions." And I have been confirmed in that conjecture by a passage I lately met with in Howel's Letters, where speaking of a man merely contemplative, he says, "Besides he may want judgment in the choice of his authors, and knows not how to turn his hand either in weighing or *winnowing* the *soundest* opinions." Vol. III. Letter 8.

Your

Your grace hath laid the odds on the weaker side.

I see no reason for altering this passage. Hamlet considers the things *impon'd* by the King, as of more value than those *impon'd* by Laertes; and therefore says, "that he had laid odds on the weaker side."

Which have solicited.

411.

Warburton says that *solicited* means *brought on the event*; but that is a meaning the word cannot import. That have *solicited*, means, that have *excited*;—but the sentence is left imperfect.

OTHELLO.

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OFT capp'd to him.

To *cap*, is to *salute*, by taking off the cap.—
It is still an academic phrase.

428.

One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife.

If the only difficulty in this passage was to prove of what country Iago and Cassio were, it would be easily removed. The passages quoted by Steevens, prove beyond a doubt that Iago was a Venetian; and if Iago was not a Florentine himself, he must mean in this speech to describe Cassio as such; which is confirmed by Cassio's saying in the third act, "that he never knew a Florentine more kind than Iago," as a man naturally expects more kindness from his fellow-citizens than from foreigners.

But the real difficulty is in the last line, which cannot be right as it stands; for it is impossible to conceive why Iago should say, that Cassio (who was not married, and who does not appear even to have known Bianca till after he reached Cyprus), was *a fellow almost damned in a fair wife*. Some amendment

ment therefore is necessary, and the question is, what that amendment should be. VOL. X.
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Tyrwhitt's conjecture is ingenious, but cannot be right; for the malicious Iago would never have given to Cassio the highest commendation that words can convey, at the very time that he wishes to depreciate him to Roderigo: although afterwards, in speaking to himself, he gives him his just character.

Hanmer's reading is most likely to be the true one; for though the word *phyz* be a ludicrous expression, it is such as Iago would be likely to use; and what Iago says here of Cassio, supposing *phyz* to be the right reading, agrees with the description he gives of him to Roderigo in the second act:—"A slippery and a subtle knave;—a finder out of occasions;—that has an eye can stamp and counterfeit advantages, though true advantages should not present itself;—a devilish knave;—besides, the knave is handsome, young;—and hath all those requisites in him, that folly and green minds look after;—a pestilent, complete knave;—and the woman hath found him already."

And in the concluding lines of the first act, Iago, speaking of Cassio, says,

"He has a person, and a smooth dispose,

"To be suspected, framed to make women frail."

As when by night and negligence the fire
Is spread in populous cities.

434.

By

VOL. X. By *night and negligence*, means “during
PAGE 434. the time of night and negligence.”

438.

At this odd even, and dull hour of the night.

If this be the right reading of this passage, it is strangely expressed; yet I had rather suffer it to remain as it is, than admit the amendment, not adopted indeed, but suggested by Steevens.

Much pains have been taken by some of the editors, especially by Warburton, to introduce into the text a parcel of obsolete words which Shakespeare never dreamed of; for the obscurity of his style does not arise from the frequent use of antiquated terms, but from his peculiar manner of applying and combining the words which he found in common use in his day; and when he deviates from the received language of the times, it is rather by coining some harsh and high-sounding words of his own, than by looking back for those which had fallen into disuse. If therefore it be necessary to amend this passage, I should chuse to read, “at this *dull season*,” rather than “this *dull steven*,” as an expression that would more naturally occur either to Shakespeare or to Roderigo.

438.

Transported, &c.

To the gross clasps of a lascivious moor.

The sense requires that we should read, *Be transported, &c.*

May speak unbonnetted.

That is, without taking off the bonnet. To *bonnet*, is to *salute* with the bonnet, as to *cap* is to *salute*, by taking off the cap;—a phrase used by Iago in the first scene:—

“ Three great ones of the city

“ Oft capp'd to him.”

In strictness of language we should read *unbonnetting*, instead of *unbonnetted*. But Shakespeare so frequently confounds the active and passive participles, that no attention is to be paid to that inaccuracy.

Faith he to-night hath boarded a land-carrack.

446.

The first ships that came richly laden from the West-Indies to Europe were those from the Carraccas, part of the Spanish settlements: and some years ago a Carracca ship generally proved a very rich prize.

That thou hast practised on her with foul charms,
Abused her delicate youth with drugs or minerals
That weaken motion.

448.

I think the present reading of this passage cannot be supported; we should read either *weaken notion* or *waken motion*; meaning drugs that would either weaken her understanding, or excite her desires.—So Lear says of himself,

“ Does Lear walk thus? speak thus?

“ Where are his eyes?

“ Either

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“ Either his notion weakens, or his
“ Discernings are lethargied.”

452. So may he with more facile question bear it.

That is, he may carry it with less dispute—
with less opposition. I don't see how the
word *question* can signify, as Johnson ex-
plains it, the *art of seeking*, though the word
quest may.

453. Nor doth the general care
Take hold of me.

Johnson thinks that the word *care* should
be omitted as useless and encumbering the
verse, but I cannot agree with him. The
word *general*, when used by Shakespeare as
a substantive, always implies the *populace*,
not the *public*: and if it were used here as
an adjective, without the word *care*, it must
refer to *grief* in the following line, a word
which may properly denote a private sorrow,
but not the alarm which a nation is sup-
posed to feel on the approach of a formi-
dable enemy.

455. For nature so preposterously *to* err,
San's witchcraft could not, &c.

The grammar requires that we should read,

“ For nature so preposterously err,” &c.

without the article; and then the sentence
will be complete.

And

And little bless'd with the set phrase of peace.

The folio reads, as Johnson informs us, "the *soft* phrase of peace," which appears to me the better reading. Warburton's objection to it is ill founded; *soft* does not mean *effeminate*, but *polished*.

Their dearest action in the tented field.

457.

Johnson says, that by *dear action* is meant, "*action performed* at great expence of ease or safety." I should give these words a more natural explanation, and suppose that they mean their *favourite action*—the action most dear to them.

And Othello says, afterwards, speaking of himself,

" I do agnize

" A natural and prompt alacrity

" In hardness."

which agrees with my conjecture, whether we read *hardness* or *harness* in that passage.

Wherein I spoke of most disastrous chances,
Of moving accidents by flood and field;
Of hair-breadth scapes in the imminent deadly
Breach.

457.

———" Heu! quibus ille
" Jactatus fatis; quæ bella exhausta canebat!"

There are some passages in this speech of Othello, that remind me of Virgil's description of Dido's growing passion for Eneas.

Wherein

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Wherein of antres vast, and desarts idle,
Rough quarries, rocks, and hills, whose heads touch
Heaven,
It was my hint to speak.

Pope tells us that *antres* is a French word, and signifies *grottoes*; a remark unworthy of a poet. Shakespeare is speaking of the great tremendous scenes of nature, not of the gardens of Twickenham.—Had he derived the word from the Latin, instead of the French, he would have found that it signified *dens* and *caverns*, the receptacles of wild beasts, or of men more savage; the *grottoes*, if he chuses to call them by that name, of Cacus and Polyphemus.

460.

These things to hear
Would Desdemona seriously incline, &c.
She'd come again, and with a greedy ear
Devour up my discourse.

“ Iliacosque iterum audire labores

“ Exposcit, pendetque iterum narrantis ab ore.”

465.

I do agnize
A natural and prompt alacrity
In hardness.

This is sense; but I strongly apprehend that we ought to read, *in harness*; that is, in *armour*, which was formerly so called.

So, in Antony and Cleopatra, he says to her,

“ Leap then, attire and all

“ Through proof of harness, to my heart.”

And

And Macbeth says,

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“ Blow, wind! come crack!

“ At least we'll die with harness on our back.”

It is reported of King William, that in the field of battle he got rid of all his natural phlegm, and agnized that prompt alacrity, when in his breast-plate, that Othello did in harness.

My downright violence and storm of fortunes
May trumpet to the world.

466.

As I cannot conceive what Desdemona could mean by her *storm of fortunes*, who had certainly not at that time felt any calamity, I should wish to reject this reading, and change it for *scorn of fortune*, which is good sense, and supported by sufficient authority. My objection to the present reading is, that I cannot understand it;—and Steevens, who supports it, has not explained it.

My heart's subdued
Even to the very quality of my Lord.

467.

Quality means, here, *profession*. Desdemona intreats that she may be permitted to accompany Othello to the wars, and assigns as her reason for this request, that she loved him so entirely, that her heart was subdued even to his profession. The word is used no less than twice in this sense by Hamlet.—He says to the players,

2 H

“ Come,

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“ Come, give us a taste of your quality.”

And afterwards, in speaking of them to Rosincrantz, he says,

“ How are they escoted? Will they pursue the quality

“ No longer than they can sing?”

In the Two Gentlemen of Verona, the Outlaw says of Valentine,

“ He is—a man of such perfection,

“ As we do in our quality much want.”

Here the word *quality* evidently means *profession* or *condition of life*; as it does also in Massinger's Roman Actor, where Aretinus says to Paris,

“ In thee, as being chief of thy profession,

“ I do accuse the quality of treason.”

475.

Betwixt an erring Barbarian, and a super-subtle Venetian.

The word *erring* is sufficiently explained by a passage in the first scene of the play, where Roderigo tells Brabantio, that his daughter was

“ Tying her duty, beauty, wit, and fortune,

“ To an *extravagant* and *wheeling* stranger.”

Erring is the same as *erraticus* in Latin.

The word *erring* is used in the same sense in some of Orlando's verses, in As You Like It:

“ Tongues

" Tongues I'll hang on every tree,

" That shall civil sayings shew

" Some, how brief the life of man

" Runs his erring pilgrimage."

And in Hamlet Horatio says, speaking of the cock's crowing,

" And at this warning,

" Whether in sea or fire, in earth or air,

" The extravagant and erring spirit hies

" To his confine."

But I for mere suspicion in that kind

Will do, as if for surety.

476.

That is, " I will act as if I were certain of the fact."

What ribs of oak, when mountains melt on them,

Can hold the mortice?

477.

Steevens says the quarto reads,

" When the huge mountains melt;"

which is surely the better reading; it conveys a more natural image, more poetically expressed. Every man, who has been on board a vessel in the Bay of Biscay, or in any very high sea, must know that the vast billows seem to melt away from the ship, not on it.

And in the essential vesture of creation

Does bear all excellency.

481.

Johnson has very clearly and accurately explained the meaning of this passage as it stands in the quarto, which does not appear

VOL. X. to me so very flat and unpoetical as Warbur-
 PAGE 481. ton seemed to think it, whose comment and
 amendment are equally absurd. The change
 however of a single letter, the reading of
 “ does *beat* all excellency,” instead of *bear*,
 would render the expression rather stronger
 than it is, and much more poetical than either
 of the amendments that are founded on the
 folio; for whether we read with Johnson,
 “ *Does tire the ingenious verse;*” or with
 Steevens, “ *Does ’tire the ingenuous virtue,*”
 the expression will be at least as flat as
 that which is reprobated by Steevens and
 Warburton.

The reading of the folio, though incor-
 rectly spelled, appears to have been

“ Does tire the engineer;”

which is preferable to either of the proposed
 amendments; and the meaning of the passage
 would then be

“ One whose real perfections were so ex-
 cellent, that to blazon them would exceed
 the abilities of the ablest masters.”

The sense attributed to the word *tire*, ac-
 cording to this reading, is perfectly agreeable
 to the language of poetry:

“ Thus Dryden says,

“ For this an hundred voices I desire

“ To tell thee what an hundred tongues would tire,

“ Yet never could be worthily exprest,

“ How deeply thou art seated in my breast.”

And

And in the last act of the Winter's Tale, VOL. X.
the third Gentleman says, PAGE 481.

" I never heard of such another encounter, which
" *lames* report to follow it, and *undoes* description
" to do it."

The objection to the reading of *inginer* is, that although we find the words *ingine*, *inginer*, and *inginous*, in Johnson, they are not the language of Shakespeare; and I believe indeed that Johnson is singular in the use of them.

If this poor trash of Venice.

495.

Iago applies the same term to Bianca, in the last act:—

" Gentlemen all, I do suspect this trash
" To be a party in this injury."

If this poor trash of Venice, whom I trash
For his quick hunting, stand the putting on,
I'll have our Michael Cassio on the hip.

495.

The commentators are much divided in opinion, concerning both the reading and meaning of this passage. Mr. Warton has entered more at large into the subject than any of the rest, and his observations are certainly ingenious, but I think they will not bear a strict examination.

The quarto, it seems, reads, *I crush*, instead of *I trash*, which is agreed on all hands to be wrong. The reading of the other ancient editions is, *I trace*, which has hitherto been

VOL. X. been considered as right, but has been
PAGE 495. changed by the present editor, for *I trash*,
I suppose on the suggestion of Mr. Warton,
whose opinion, however respectable, was not
sufficient authority for the change. It was
natural for Warton to suggest that amend-
ment, as he supposes, that *to trash*, means
to correct, and rests upon that signification
of the word his explanation of the passage;
but it should not have been adopted by those
who are satisfied, that *to trash* signifies *to*
follow, because the old reading, *trace*, implies
the same meaning.

But the real incidents of the play are the
most unerring comment on this passage, and
most likely to lead us to the true reading.

According to Warton's explanation of it,
Iago is supposed to say, "If this wretch of
Venice, whom I am forced to correct for his
quick hunting, will but have patience till I
put him properly upon the scent, I will have
Michael Cassio on the hip." But does this
explanation correspond with the facts? Does
it appear that Roderigo was so eager in the
chase, that Iago was forced to correct and
restrain him? Certainly not.—On the con-
trary, we find that as soon as he is convinced
that Desdemona is actually married to the
Moor, he immediately gives up the pursuit,
resolves to drown himself in despair, and is
with much difficulty persuaded by Iago to
follow her to Cyprus. In this very scene,
when Iago tells him that she is in love with
Cassio,

Cassio, he will not believe it: he thinks her VOL. X.
of such heavenly conditions that she cannot PAGE 495.
do wrong; and Iago has recourse to all his
arts, before he can prevail on him to insult
Cassio: so that, in truth, both in the chase
of Desdemona, the object of his love, or of
Michael Cassio, the object of his jealousy,
he appears to be a slow, not a quick hunter,
and to require the spur rather than the curb.

In the last scene of the second act, Roderigo says of himself, "I do follow here in the chase, not like a hound that hunts, but one that fills up the cry."

With respect to Warton's explanation of the words *stand the putting on*, to prove it erroneous, it is necessary to make but a simple remark, which is, that Iago had put Roderigo already on the scent; who is just gone off, according to his directions, to anger Michael Cassio on the watch. The circumstances I have mentioned induce me to think that *trace* is the right reading, and that the true meaning of the passage is this:—"If this trash of Venice, whom I follow closely in order to quicken him in his hunting, does but pursue the trail on which I have put him, I shall have our Michael Cassio on the hip." This sense may fairly be deduced from the words, and perfectly agrees with the incidents of the play.

If any of the editors chuse to read *trash*, instead of *trace*, I have no great objection to it, as it evidently appears from the passage
quoted

VOL. X. quoted in the notes from the Puritan, that
 PAGE 495. one of the significations of the word *trash* is to follow closely. But the repetition of that word in the same line, and in two different senses, has a bad effect.—I think Warton has justly explained the passage in *Bonduca*, but I cannot agree with him in his explanation of that which he quotes from the *Tempest*; though *to trash* may mean *to beat*, it certainly means also *to lop* or *cut off*: and though *topper* may be a name sometimes given to a hound who leads the pack, *to overtop* is a phrase which no sportsman ever heard of in the field. *Prospero* seems to me to allude, in this passage, not to hounds, but to plants; and Shakespeare had probably in view, when he wrote it, the manner in which Tarquin conveyed to Sextus his advice to destroy the principal citizens of *Gabii*, by striking off, in the presence of his messengers, the heads of all the tallest poppies, as he walked with him in his garden.

513.

Make the net
 That shall emmesh them all.

Pope says that this is a metaphor from taking birds in meshes; why not from taking fish; for which purpose nets are more frequently used.

527.

It is the green-eyed monster that doth mock
 The food it feeds on.

It is so difficult, if not impossible, to
 extract

extract any sense from this passage as it stands, even by the most forced construction of it, and the slight amendment proposed by Hanmer, renders it so clear, elegant, and poetical, that I am surprised the editors should hesitate in adopting it, and still more surprised that they should reject it. As for Steevens' objection, that the definite article is used, not the indefinite, he surely need not be told, in the very last of these plays, that Shakespeare did not regard such minute inaccuracies, which may be found in every play he wrote.

When Steevens compares the jealous man, who continues to sport with the woman he suspects and is determined to destroy, to the tiger who plays with the victim of his hunger, he forgets that the meat on which jealousy is supposed to feed, is not the woman who is the object of it, but the several circumstances of suspicion which jealousy itself creates, and which cause and nourish it.—So Emilia, at the end of the third act, in answer to Desdemona, who, speaking of Othello's jealousy, says,

“ Alas, the day! I never gave him cause; ”

Replies,

“ But jealous fools will not be answered so ;

“ They are not jealous ever for the cause,

“ But jealous, for they are jealous—'tis a monster

“ Begot upon itself, born on itself.”

This

VOL. X. This passage is a strong confirmation of
PAGE 527. Hanmer's reading.

The same idea occurs in Massinger's *Picture*, where Matthias, speaking of the groundless jealousy he entertained of Sophia's possible inconstancy, says,

" But why should I nourish
" A fury here, and with *imagin'd food*,
" Holding no real ground on which to raise
" A building of suspicion she was ever,
" Or can be false?"

Imagin'd food, is food created by imagination, the food that jealousy makes and feeds on.

529. Blown surmises
Matching your inference.

That is, such as you have mentioned in describing the torments of jealousy. The part of Iago's speech particularly alluded to is where he says,

" But, oh what damned moments counts he o'er,
" Who doats, yet doubts; suspects, yet strongly
" loves."

540. Abandon all remorse, do deeds, &c.

549. And to obey shall be in me remorse.

In both these places *remorse* means *pity* or *compassion*; and I may venture to assert that Shakespeare seldom, if ever, uses that word in any other sense.

And

And shut myself up in some other course
To fortune's alms.

I cannot agree with Steevens in approving of the present reading, nor, of course, in his explanation of this passage, but think the quarto right, which reads *shoot*, instead of *shut*.—To say that a man will shut himself up in a course of life, is language such as Shakespeare would never make use of, even in his most whimsical or licentious moments.

One of the meanings of the verb *to shoot*, is to *push suddenly*, or to *push forward*; and in that sense it is used in this place. Cassio means to say, that if he finds he has no chance of regaining the favour of the general, he will push forward into some other line of life, and seek his fortune; but I think it probable that we ought to read, “And shoot myself *upon* some course,” instead of “*up in* some other course.”

I must be circumstanced.

562.

That is, I must give ways to circumstances.

What hath he said?

565.

IAGO.—Why, that he did—I know not what he did.

I believe this line should be pointed thus:—

“Why that he did I know not what;—he did.”

Confine

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PAGE 569.

Confine yourself but in a patient list.

That is, confine yourself within the bounds of patience.

581.

A fixed figure for the time of scorn,
To point his slow, unmoving finger at.

Perhaps we should read, *slowly moving finger at*. I should wish to reject the present reading, for even the word *slow* implies some degree of motion, though that motion may not be perceptible to the eye. The *time of scorn* is a strange expression, to which I cannot reconcile myself; I have no doubt but it is erroneous, and wish we had authority for reading *hand* of scorn, instead of *time*.

590.

It is now high supper-time, and the night grows to waste.

I believe we should read,

“ It is now *nigh* supper-time.”

596.

Every way makes my gain.

The quarto reads,

“ Every way makes my *game* ;”

which seems to be the better reading.

603.

That sorrow's heavenly,
It strikes where it doth love.

Alluding

Alluding to the scriptures—*Whom the Lord* VOL. X.
loveth he chasteneth. PAGE 603.

And that the affrighted globe
 Should yawn at alteration. 608.

I believe we should read,

“Should yawn *out* alteration.”

In Antony and Cleopatra, when Cæsar
 hears that Antony is dead, he says,

“The breaking of so great a thing should make

“A greater crack ;

“The round world should have shook

“Lions into civil streets, and citizens

“Into their dens.”

This passage seems to confirm the alteration
 I propose.

That she with Cassio hath the act of shame 613.
 A thousand times repeated.

In confirmation of Johnson's observation,
 that this and several other passages tend to
 prove that a larger space of time is comprised
 in the action of this play than the scenes
 include, we may cite that in which Emilia
 says, “That her husband had a hundred
 times woo'd her to steal Desdemona's hand-
 kerchief.”

Are there no stones in heaven 616.
 But what serve for the thunder?

Steevens' last explanation of this passage
 appears to be just, his first was unnatural.
 We

VOL. X. We cannot suppose that Othello, in the pa-
PAGE 616. roxysm of resentment, agitation and despair,
should think any crimes more heinous than
that of Iago.—It is difficult indeed to
conceive a crime that demanded a heavier
vengeance.

624.

Their med'cinable gum.

In some other editions, it is *medicinal* gum,
but in this it is justly corrected.—*Medicinal*
is not a word of Shakespeare's; it is not to be
found in any of his plays except one, but the
word *medicinable* frequently occurs.

PERICLES,

PERICLES,
PRINCE OF TYRE.

AT whose conception (till Lucina reigned)
Nature this dowry gave to glad her presence,

PAGE 9.

I differ from Steevens concerning the construction of this passage, and shall venture to state my own idea of it, though possibly erroneous.

If the King intends to say, as Steevens supposes, that from the day his daughter was first conceived, to the instant of her birth, that is, for the space of nine months together, the planets sat constantly in consultation about her, it is a ridiculous and extravagant rant; nor will the words, as they stand, imply that sense: for if that were the King's meaning, he should have said,—“*From* whose conception, till Lucina reigned,” not “*at* whose conception.”

It appears to me, that by her *conception*, Shakespeare means her *birth*; and that *till* is here used in the sense of *while*.——So, in the Scornful Lady, Loveless says to Mercraft,

“Will you persevere?”

To

PAGE 9.

To which he replies,

“ Till I have a penny.”

That is, *whilst* I have one.And on the other hand, *while* sometimes signifies *'till*; as in *Wit at several Weapons*, Pompey says,

“ I'll lie under the bed while midnight,” &c.

And in Massinger's *Old Law*, Simonides says to Cleanthes,

“ I'll trust you while your father's dead;”

meaning, *until he be dead*; the words being used indiscriminately for each other, in the old dramatic writers: and it is to be observed that they are both expressed in Latin by the same word, *donec*.

The meaning of the passage, according to my apprehension, is this:—“ At whose birth, during the time of her mother's labour, over which Lucina was supposed to preside, the planets all sat in council in order to endow her with the rarest perfections.” And this agrees with the principles of judicial astrology, a folly prevalent in Shakespeare's time; according to which, the beauty, the disposition, as well as the fortune, of all human beings, was supposed to depend upon the aspect of the stars, at the time they were born, not at the time in which they were conceived.

Her

Her face the book of praises, where is read
Nothing but curious pleasures.

PAGE 10.

So, in the Elder Brother, Charles says of Angellina,

“ She has a face looks like a story ;

“ The story of the heavens looks very like her.”

And testy wrath

Could never be her mild companion.

11.

This is a bold expression:—*testy wrath* could not well be a mild companion to any one; but by *her mild companion*, Shakespeare means, the *companion of her mildness*.

And as sick men do

Who know the world, see heaven but feeling woe,
Gripe not at earthly joys, as erst they did.

13.

Malone has justly explained the meaning of this passage, but he has not shewn how the words, as they stand, will bear that meaning: some amendment appears to me to be absolutely necessary, and that which I should propose is to read,

“ Who now in the world see heaven,” &c.

That is, who at one time of their lives find heaven in the pleasures of the world, but after having tasted of misfortune, begin to be weaned from the joys of it. Were we to make a further alteration, and read *seek heaven*, instead of *see heaven*, the expression would be stronger; but that is not necessary.

PAGE 14.

Of all said yet, may'st thou prove prosperous!

Of all said yet I wish thee happiness.

I cannot conceive how the words, *of all said yet*, can possibly mean, as Steevens supposes, *on account of all you have hitherto said*; nor can she wish him more prosperous, with respect to the exposition of the riddle, than the other persons who had attempted it before, for as the necessary consequence of his expounding it would be the publication of her own shame, we cannot suppose that she should wish him to succeed in that;—the passage is evidently corrupt, and should probably be corrected by reading the lines thus:—

“ In all save that, may'st thou prove prosperous!

“ In all save that, I wish thee happiness!”

Her Father had just said to Pericles, that his life depended upon his expounding the riddle; and the Daughter, who feels a regard for the Prince, expresses it by deprecating his fate, and wishing him success in every thing, except that; she wishes that he may not expound the riddle, but that his failing to do so may be attended with prosperous consequences. When we consider how licentious Shakespeare frequently is, in the use of his particles, it may not perhaps be thought necessary to change the word *of*, in the beginning of these lines, for the word *in*.—There is no great difference, in the trace of the letters,

letters, between *said* and *save*; and the words PAGE 428.
that and *yct* have one common abbreviation,
 viz. *y^t*.

Touch not upon thy life.

14.

Malefort, in Massinger's *Unnatural Combat*, expresses the like impatient jealousy, when Beaufort touches his daughter Theocrine, to whom he was betrothed.

The breath is gone, and the sore eyes see clear;
 To stop the air would hurt them.

17.

Malone has mistaken the meaning of this part of the speech of Pericles:—there should be no stop after the word *clear*, that line being necessarily connected with the following words; and the meaning is this:—"The breath is gone, and the eyes, tho' sore, see clear enough to stop for the future the air that would annoy them.

Malone supposes the sentence to end with the first of these lines, and makes the other a general political aphorism, not perceiving that, "to stop the air would hurt them," means only to "stop the air *that* would hurt them;" the pronoun being omitted;—an ellipsis frequent not only in poetry, but in prose.

Pericles means only, by this similitude, to shew the danger of revealing the crimes of princes; for as they feel themselves hurt by the publication of their shame, they will, of course, prevent a repetition of it, by destroying the person who divulged it: he pursues

PAGE 20. the same idea in the instance of the mole, and concludes with requesting that the King would

“ Give his tongue like leave to love his head.”

That is, that he would not force his tongue to speak what, if spoken, would prove his destruction.

In the second scene Pericles says, speaking of the King,

“ And what may make him blush in being known,

“ *He'll stop the course by which it may be known.*”

Which confirms my explanation.

20. Let your breath cool yourself telling your haste.

This passage is little better than nonsense, as it stands, and evidently requires amendment.—The words are addressed, not to the Messenger, but to Thaliard, who has told the King that he may consider Pericles as already dead; to which the King replies,

“ Enough,

“ Lest your breath cool yourself telling you haste.”

That is, “ Say no more of it, lest your breath, in describing your alacrity, should cool your ardour.” The words *let* and *lest* might easily have been confounded.

21. Let none disturb us; why should this charge of thoughts.

Change of thoughts, it seems, was the old reading,

reading, which I think preferable to the PAGE 21.
 amendment. By *change of thoughts* Pericles
 means, that change in the disposition of his
 mind—that unusual propensity to melancholy
 and cares, which he afterwards describes, and
 which made his body pine, and his soul to
 languish. There appears, however, to be an
 error in the passage; we should leave out the
 word *should*, which injures both the sense and
 the metre, and read

“Let none disturb us; why this change of thoughts?”

So, in the Third Part of Henry VI., page
 524, Shecis says to the Queen,

“Madam, what makes you in this sudden change?”

For flattery is the bellows blows you up,
 The thing the which is flattered but a spark,
 To which that *spark* gives heat and stronger glowing.

23.

This passage seems to be corrupt, as it
 stands, and the sense requires that we should
 read,

“To which that *blast* gives heat and stronger glowing.”

Steevens agrees with me in the necessity of
 some amendment, but proposes to read *wind*,
 which I think not so proper a word as *blast*.

I went to Antioch,
 Whereas thou know'st against the face of death, &c.

25.

Malone observes that *whereas* is frequently
 used by the old dramatic writers, instead of
where, and he is certainly right; but the
 observation

PAGE 25. observation is not to the purpose on the present occasion; for the word *whereas* does not really occur in this passage, which should be printed and pointed thus:—

“ I went to Antioch,
 “ Where, as thou know’st against the face of death,
 “ I sought the purchase of a glorious beauty.”

Where is more frequently used for *whereas*, but not in this place.

25. From whence an issue I might propagate
 Are arms for princes and bring joys to subjects.

The meaning of this passage is clearly this:—“ From whence I might propagate such issue, as bring additional strength to princes, and joy to the subjects.” The expression is certainly faulty; but it seems to be the fault of the author, not the printer.—I believe it was written as it stands.”

28. That time, of both this truth shall ne’er convince,
 Thou shewed’st a subject’s shine, I a true prince.

That the word *shine* may be used as a substantive, cannot be doubted whilst we have sunshine and moonshine; and if the present reading of this passage be adopted, the word *shine* must necessarily be taken in that sense; but what the shine of a subject is, it would be difficult to define; the difficulty is avoided by leaving out a single letter, and reading

“ Thou shew’dst a subject shine, I a true prince.”

In

In this case the word *shine* becomes a verb, PAGE 28.
and the meaning will be:—"No time shall
be able to disprove this truth, that you have
shewn a subject in a glorious light, and I a
true Prince.

But since he is gone, the King's seas must please. 30.

The best sense that can be extracted from
this passage is poor enough, but it will be
rather more intelligible if we read,

"The King, seas must please,
"He's scap'd by land, to perish at the sea."

There can be no reason for his calling the
seas the King's.

A city on whom Plenty held full hand, 32.
For riches strew'd herself even in the streets.

This passage certainly requires an amend-
ment, but Steevens has not hit upon the right
one; instead of reading *themselves* for *herself*,
I should propose to read *Richness*, instead of
riches, which renders the passage not only
correct, but much more poetical.

Malone, in his appendix, produces some
instances to prove that the word *riches* was
used by Shakespeare in other places as a sin-
gular noun, but he must also prove that he
uses *riches* to express a *person*, or it will not
agree with the word *herself*, or answer in
this place. This last line should be in a
parenthesis,

Those

PAGE 34.

Those palates who not used to hunger's savour,
Must have inventions to delight the taste,
Would now be glad of bread.

This reading is not supported by any authority, and deviates so much from the true reading, that, in order to discover it, we must recur to that of the old copies, which runs thus:—

“ Those palates who not yet too savers younger.”

This is evidently erroneous, but the change of a single word, the reading of *summers*, instead of *savers*, gives us what certainly the author wrote.

“ Those palates who not yet two summers younger,” &c.

That is, “ Those palates, who less than two years ago, required some new inventions of cookery to delight their taste, would now be glad of plain bread.”

35. The which when any shall not gratify
Or pay you with unthankfulness in thought,
Be it our wives, our children, or ourselves,
The curse, &c.

No amendment is wanting; the meaning is this:—“ May these persons be cursed who shall pay you with unthankfulness, even in thought, though they should be our dearest friends, or even ourselves.”

Yet cease your ire, you angry stars of heaven.

PAGE 38.

The amendment proposed by Steevens is unnecessary, nor is there any impropriety in the passage as it stands; for though there be no stars except those of Heaven, some of these stars were supposed to be angry or malignant, and others to be favourable and prosperous. The emphasis in speaking must be laid on the word *angry*.

When I saw the porpus how he tumbled.

44.

Malone considers this prognostick as arising merely from the superstition of the sailors: but Captain Cook, in his second voyage to the South seas, mentions the playing of porpusses round the ship as a certain sign of a violent gale of wind.

I would have been that day in the belfry.

45.

That is, I should wish to have been that day in the belfry.

Honest! good fellow, what's that? if it be a day fits
you,

45.

Search out of the kalendar and no body look after it.

This passage should possibly stand thus:—

“Honest! good fellow what's that? if it be a day fits

“you,

“Scratch it out of the kalendar, and nobody will look
“after it.”

The Fisherman, in his blunt manner, is censuring the vices of the times, and says,
that

PAGE 45. that with respect to honesty, it is so little regarded, that if it were a day you might strike it out of the kalendar, and no one would miss it.—This seems to be the meaning, though strangely expressed.

In Fletcher's Coxcomb, Mercury says, in speaking of Maria,

“ If I was a saint,

“ A gilded saint, and such a thing as this

“ Should prate thus wittingly, and feelingly

“ Unto my holiness; I cannot tell

“ But I fear shrewdly, I should do something

“ That would quite scratch me out of the kalendar.”

In King John, page 494,

“ What hath it done (that is the day)

“ That it in golden letters shall be set

“ Among the high tides in the kalendar;

“ Nay rather drive that day out of the week,

“ That day of shame, oppression, perjury.”

47. We'll have flesh for holy days, fish for fasting days.

The old reading it seems is, “ We'll have flesh for all days;” which is wrong. But we should amend it not by reading *holy-days*, but *ale-days*; that is, *days of festivals and merry meetings*, as church-ales, whitsun-ales, brid-ales.—So Ben Johnson says,

“ And all the neighbourhood from old records,

“ Of antick proverbs, drawn from whitsun-lords

“ And their authorities at wakes and ales.”

48. And what a man cannot get he may lawfully deal for his wife's soul.

It

It is difficult to extract any kind of sense PAGE 48.
from this passage as it stands, and I don't see
how it can be amended. Perhaps the mean-
ing may be this:—"And what a man cannot
accomplish he may lawfully endeavour to ob-
tain;" as for instance, his wife's affection.

With respect to Farmer's explanation, I
cannot conceive how a man can give what he
cannot get: besides, if the words were capa-
ble of the meaning he supposes, they would
not apply to any thing that had passed, or
been said before; and this fisherman is a
shrewd fellow, who is not supposed to speak
nonsense.

This jewel holds his gilding on my arm.

50,

The old reading is,

"This jewel holds his building on my arm;"

which may possibly have been what the author
wrote; to *hold his building* would indeed be a
very harsh expression, but might have been
intended to mean, to hold his place.

But of the two amendments proposed the
editor has evidently adopted the worst. There
is no reason why either the *rupture* or the
rapture of the sea, should take off the gilding
of a bracelet, though it might naturally force
the bracelet itself from the arm of the wearer;
and the preservation of the gilding could add
but little to the value of a jewel.

Another objection to the present reading
arises from the construction of the sen-
tence:

PAGE 50. tence:—had *gilding* been the original reading, Pericles would have said,

“ This jewel on my arm, holds his gilding.”

He would not, by an unnatural and unnecessary transposition of the words, have placed the gilding on his arm, not on the jewel: if any amendment therefore be thought necessary, we should surely read *biding*, rather than *gilding*.

50. And if that ever my low fortune's better.

We should read, “ My low fortunes better.” *Better* is in this place a verb, and *fortune's* the plural number.

51. Only, my friend, I yet am unprovided
Of a pair of bases.

Steevens says that *bases* are armour for the legs; but I think he is mistaken. It would be a strange kind of armour for the legs, that could be made of the best gown of a fisherman. The quotation from *Hudibras* merely proves, that bases were part of the dress of a man when armed, not that they composed any part of his armour.

Johnson tells us, in his Dictionary, that bases are part of any ornament that hangs down as housings, and quotes a passage from Sidney's *Arcadia*.

Phalistus was all in white, having his bases and caparisons embroidered;—and to confirm this explanation it may be observed,
that

that the valence of a bed are still called PAGE 51.
the bases.

In Massinger's *Picture*, Sophia, speaking of Hilario's disguise, says to Corisca,

“ You, minion,
“ Had a hand in it too, as it appears,
“ Your petticoat serves for bases to this warrior.”

His device,
A wreath of chivalry; the word, *me Pompæ pro-*
vexit Apex.

53.

Steevens is clearly right in reading *Pompæ*, instead of *Pompey*, and the meaning of the Knight, in the choice of his device and motto, seems to have been, to declare that he was not incited by love to enter the list, but by the desire of glory, and the ambition of obtaining the wreath of victory, which Thaisa was to bestow upon the conqueror.

Opinion's but a fool, that makes us scan
The outward habit by the inward man.

54.

I don't think any amendment necessary; but the passage should be pointed thus:—

“ Opinion's but a fool, that makes us scan
“ The outward habit by, the inward man.”

That is, that makes us scan the inward man, by the outward habit.

PERICLES.—By Jove, I wonder, that is King of
thoughts,

56.

These cates resist me, she not thought upon.

By Juno, &c.

I have

PAGE 56. I have no doubt but *she* is the right reading, that the first of these speeches belongs to Pericles; and that the words, *these cates resist me*, are justly explained by Steevens. The intention of the poet is to shew that their mutual passion had the same effect on Thaisa and Pericles: but as we are not to suppose that his mistress was ever out of his thoughts, the sense requires that we should read,

“ These cates resist me, she *but* thought upon.”

Meaning to say, that the slightest thoughts of her took away his appetite for every thing else, which corresponds with what she says in the subsequent speech. There are no two words more frequently mistaken for each other, in the old plays, than *not* and *but*. A mistress, when not thought upon, can have no effect upon her lover.

58. Here with a cup that's stor'd unto the brim,
We drink this health to you.

The old reading it seems is *stirr'd*, which cannot be right; but the amendment I should propose is to read, “ *Stow'd* unto the brim,” as preferable to *stor'd*, and at least as near the old reading.

68. Even as my life my blood that fosters it.

I cannot approve of Malone's explanation of this line:—to make a person of life, and to say it loves the blood that fosters it, is an idea to which I cannot reconcile myself.

Pericles

Pericles means merely to say, that he loves Thaisa as his life, or as the blood that supports it; and it is in this sense that the editors of the quarto of 1619, and the subsequent copies conceived the passage.—But the insertion of the word *or* was not necessary; it was sufficient to point it thus:—

“ Even as my life;—the blood that fosters it.”

Thou God of this great vast! &c.

74.

Malone has judiciously corrected the errors in this speech, but I cannot approve of the alteration he has made in the arrangement of the following lines:—

“ Having call'd them from the deep, O still thy

“ deafning,

“ Dreadful thunders; gently quench thy nimble

“ Sulphurous flashes: O how Lychorida.

The two last of these lines are not only devoid of metre, but so entirely destitute of harmony, that it would not be excusable even in prose.—I should therefore prefer the former arrangement, as much more poetical.

We here below

Recal not what we give, and therein may

Use honour with you.

76.

Steevens' explanation of this passage, by supposing honour to be put out at interest, is too far fetched; the meaning is evidently this:

“ We poor mortals recal not what we give, and therefore in that respect we may contend
with

PAGE 76. with you in honour."——I have therefore no doubt but we ought to read,

" And therein may

" *Vie* honour with you."

In Massinger's *Emperor of the East*, Pulcheria says to Achenas,

" I heard thy syren charms, with feeling heard this

" And my compassion made mine eyes *vie* tears

" With thine, dissembling crocodile!"

The same expression occurs in the introduction to the fourth act, where Gower says,

" So,

" The dove of Paphos might with the crow

" *Vie* feathers white."

The trace of the letters in the words *vie* and *use* is nearly the same, especially if we suppose that the *v* was used instead of the *u* vowel; which is frequently the case in the old editions:

" Nature wants stuff,

" To *vie* strange forms with Fancy."

ANTONY and CLEOPATRA.

77.

To herald thee from the womb.

To *usher* thee would be the more natural expression; but the office of heralds and ushers was formerly the same.

78.

And we are strong in eastern.

There is certainly a corruption in this passage;

passage; but I don't approve of Steevens' PAGE 78. amendment, and should rather read,

“ And we are strong in earnest.”

That is, that they were much in earnest in what they said.

This is nearer to the old reading, and a more natural expression for seamen to use, than strong in *credence*, which is not a phrase for that element. Malone's supposition cannot be right.

Marina says in the 102^d page,

“ When I was born the wind was north.”

The very principals did seem to rend
And all to topple.

82.

I believe this only means, *and every thing to tumble down.*

I believe you ;
Your honour and your goodness teach me to it,
Without your vows.

90.

Steevens' amendment is not necessary:—it required no great art or charm to make Pericles believe a plain declaration of friendship and gratitude. The expression would be improved by leaving out the particle *to*, which hurts the sense, without improving the metre, then the lines will run thus:

“ Your honour and your goodness teach me it,
“ Without your vows.”

PAGE 91.

That I was shipp'd at sea
 I well remember, even on my yearning time,
 But whether there delivered or no,
 By the holy Gods! I cannot rightly say.

Thaisa evidently means to say, that she was put on ship-board just at the time when she expected to be delivered; and as the word *yearning* does not express that idea, I should suppose it to be wrong. The obvious amendment is to read, *even at my yeaning time*; which differs from it but by a single letter:—or perhaps we should read *yielding time*.

So Pericles says to Thaisa in the last scene,

“ Look who kneels there;
 “ Flesh of thy flesh, thy burden as the sea,
 “ And called Marina, because *yielded* there.”

So,

96. The dove of Paphos might with the crow
 Vie feathers white.

The sense requires a transposition of these words, and that we should read

“ So,
 “ With the dove of Paphos might the crow
 “ Vie feathers white.”

98. Here she comes weeping for her only mistress.

I have no doubt but we should adopt the ingenious amendment suggested by Percy, with this difference only, the leaving out of the word *for*, which is unnecessary, and hurts the metre; I should therefore read,

“ Here she comes, weeping her old nurse's death.”

This

This world to me is like a lasting storm.

Malone wishes to read *blasting*; but *lasting* is clearly the right reading.—She means to describe the whole of her existence, as a continued storm from the time of her birth to the present moment.

That we have ta'en
No care to your best courses.

101.

Either we should read, “*of* your best courses,” or the word *to* has in this place the force that *of* would have.

And from the ladder-tackle washes off
A canvass-climber.

103.

Malone suspects that some line preceding these has been lost, but that I believe is not the case, this being merely a continuation of Marina's description of the storm, which was interrupted by Leonine's asking her, *When was that?* and by her answer, *When I was born, never were waves nor wind more violent.*

Put this question and the answer in a parenthesis, and the description goes on without difficulty:

“ Endured a sea
“ That almost burst the deck,
“ And from the ladder-tackle washes off,” &c.

Shall as a chaplet hang upon thy grave.

103.

Malone informs us, that all the former
2 K 2 copies

PAGE 103. copies read, *as a carpet*, which was probably the right reading: nor would Steevens have changed it for *chaplet*, had he attended to the beginning of Marina's speech:

" I will rob Tellus of her weed,
" To *strew* thy grave with flowers;"

which corresponds with the old reading, not with his amendment.

105. These roguing thieves serve the great pirate Valdes.

We should probably read, " These *roving* thieves."—The idea of roguery is necessarily implied in the word *thieves*.

107. Come, other sorts offend as well as we.

Malone suspects that we should read, *other trades*, but that is unnecessary; the word *sorts* has the same sense, and means *professions* or *conditions of life*.—So Macbeth says,

" I have won
" Golden opinion of all sorts of people."

108. Or that these pirates
Not enough barbarous, had but overboard
Thrown me, to seek my mother.

We should recur to the reading of the old copies, which Malone has inadvertently rejected, and read,

" Not enough barbarous, had *not* overboard," &c.

which is clearly right;—for Marina is not expressing what she wished that Leonine and
the

the Pirates had done, but repining at what PAGE 108. they had omitted to do. She laments that Leonine had *not* struck, instead of speaking, and that the Pirates had *not* thrown her overboard.

Hast thou cried her through the market.

109.

BOULT.—I have cried her almost to the number of
her hairs.

I have drawn her picture with my voice.

So, in the *Wife for a Month*, Evanthe says,

“ I’d rather th’ hadst delivered me to pirates,

“ Betrayed me to uncurable diseases,

“ Hung up my picture in a market-place,

“ And sold me to vile bawds.”

And we are told in a note on this passage, that it was formerly the custom at Naples, to hang up the pictures of celebrated courtesans in the public parts of the town, to serve as directions where they lived. Had not Fletcher the story of Marina in his mind, when he wrote the above line?

I know he will come in our shadow, to scatter his
Crowns in the sun.

111.

I see no allusion in this passage to the French disease, but merely to French crowns in a literal sense, the common coin of that country.

Boult had said before, that he had proclaimed the beauty of Marina, and drawn her picture with his voice; he says, in the
next

PAGE 111. next speech, that with such a sign as Marina, they should draw every traveller to their house, considering Marina, or rather the picture he had drawn of her, as the sign to distinguish the house, which the bawd, on account of her beauty, calls the sun: and the meaning of the passage is merely this:—
 “ That the French knight will seek the shade or shelter of their house, to scatter his money there.”—But if we make a slight alteration in this passage, and read “ *on* our shadow,” instead of “ *in* our shadow,” it will then be capable of another interpretation. *On our shadow*, may mean, *on our representation or description of Marina*; and the *sun* may mean the *real sign* of the house. For there is a passage in the Custom of the Country, which gives reason to imagine that the sun was, in former times, the usual sign of a brothel.

When Sulpitia asks, “ What is become of the Dane?” Jacques replies, “ What! goldy locks! he lies at the sign of the sun to be new breeched.”

111. If we had of every nation a traveller, we should
 Lodge them with this sign.

Here the *sign* evidently means *Marina*, and the passage is justly explained by Malone:—but I cannot agree with Steevens in thinking that *to lodge* is, in this place, a term taken from the *chase*: it is a term applicable to every inn; for *to lodge* is *to furnish*
 with

with a temporary habitation, in the common PAGE 111.
acceptation of the word.

If thou hadst drank to him, it would have been a 113.
kindness
Becoming well thy face.

Notwithstanding the comment of Steevens,
I can find no meaning in this passage, as it
stands; some amendment is necessary, and
the best that occurs to me is to read,

“ Becoming well thy feat.”

That is, of a piece with the rest of thy
exploit.

In the Two Kinsmen, Palamon says,

“ Cozener Arcite, give me language such
“ As thou hast shewed me feat.”

Unless you play the impious innocent. 114.

Notwithstanding Malone's ingenious expla-
nation, I should wish to read, the *pious* inno-
cent, instead of *impious*.

You are like one who superstitiously 116.
Doth swear to the Gods that winter kills the flies.

I doubt whether Malone's explanation be
right; the words, *swear to the Gods*, can
hardly imply, *to be angry with Heaven*,
though to swear *at* the Gods might: but
if this conjecture be right, we must read
superciliously, instead of *superstitiously*; for
to arraign the conduct of Heaven is the
very reverse of superstition.—Perhaps the
meaning

PAGE 116. meaning may be—"You are one of those who superstitiously appeal to the Gods on every trifling and natural event." But whatever may be the meaning, swear to the Gods, is a very awkward expression.

A passage somewhat similar occurs in the Fair Maid of the Inn, where Alberto says,

"Here we study

"The kitchen arts, to sharpen appetite,

"Dull'd with abundance, and *dispute with Heaven*,

"If that the least puff of the rough north wind

"Blast our vine's burden."

355.

Think his pilot thought.

I cannot approve of Malone's amendment, but adhere to the reading of the old copies, with this difference only, that I join the words *thought* and *pilot* with a hyphen, and read,

"Think this pilot-thought."

That is, "Keep this leading circumstance in your mind, which will serve as a pilot to you, and guide you through the rest of the story, in such a manner, that your imagination will keep pace with the King's progress."

356.

And at her birth,

Thetis, being proud, swallowed some part of the earth.

It is surely a very harsh construction of this passage to suppose, that by some *part of the earth* is meant the *body* of Thaisa.—The inscription alludes to the violent storm which accompanied

accompanied the birth of Marina, at which PAGE 120.
time the sea, proudly o'erswelling its bounds,
swallowed, as is usual in such hurricanes,
some part of the earth. The poet ascribes
the swelling of the sea to the pride which
Thetis felt at the birth of Marina in her ele-
ment; and supposes that the earth, being
afraid to be overflowed, bestowed this birth-
child of Thetis on the Heavens; and that
Thetis, in revenge, makes raging battery
against the shores. The line, *Therefore the*
earth fearing to be o'erflowed, proves beyond
doubt that the words, *some part of the earth*,
in the line preceding, cannot mean the *body*
of Thaisa, but a *portion* of the continent.

And is now upon
The leafy shelter that abuts against
The Island's side.

136.

The emendation proposed by Steevens is
too learned to be just. If any alteration be
thought necessary, a more easy one will an-
swer, the reading, "And is now *about* the
leafy shelter," &c. instead of *upon*.

If that thy prosperous and artificial fate.

139.

Percy reads *feat*, instead of *fate*, which
may possibly be the right reading; but in
that case we ought to go further, and strike
out the word *and*:

"If that thy prosperous, artificial feat."

The amendment I should propose is to read,

"If that thy prosperous artifice and fate."

Her

PAGE 141.

Her eyes as jewel like,
And cased as richly.

So, in the third act, Cerimon says,

“ She’s alive;—behold
“ Her eye-lids, cases to those heavenly jewels,
“ Which Pericles has lost,
“ Begin to part their fringes of bright gold.”

144.

Have you a working pulse? and are no fairy?
Motion?

This passage should be pointed thus:—

“ Have you a working pulse? and are no fairy-motion.”

That is, “ Have you really life in you, or are you merely a puppet formed by enchantment? the work of fairies.” The present reading cannot be right, for fairies were supposed to be animated beings, and to have working pulses as well as men.

147.

But tell me now,
My drowned Queen’s name, as in the rest you said
Thou hast been God-like perfect, the heir of kingdoms,
And another like to Pericles thy father.

The most difficult part of this passage is the last line, which Steevens has neither explained or amended: and such emendations as that proposed by Malone, which introduce whole lines into the text, without authority, can never be admitted. I think however that a slight alteration will restore the passage, and read it thus:—

“ But

" But tell me now

PAGE 147.

" My drown'd Queen's name (as in the rest you said

" Thou hast been God-like-perfect) thou'rt heir of

" kingdoms,

" And another *life* to Pericles thy father."

That is, " Do but tell me my drowned Queen's name, and thou wilt prove the heir of kingdoms, and another life to your father Pericles."—This last amendment is confirmed by what he says in the speech preceding, where he expresses the same thought:

" O come hither,

" Thou that *beget'st him* that did thee beget."

And what this fourteen years no razor touch'd,

156.

To grace thy marriage-day, I'll beautify.

The author is, in this place, guilty of inadvertency: it was but a short time before, when Pericles arrived at Mitylene, and heard of his daughter's death, that he made a vow, never to wash his face or cut his hair.

END OF PART I.

COMMENTS
ON
SHAKESPEARE'S PLAYS.

PART THE SECOND.

Referring to the late Edition published by Steevens in 1793.

Some of these Remarks have already been printed in an Appendix to the author's Comments on Beaumont and Fletcher in 1798; but he has thought it adviseable to collect, in one volume, the whole of his observations on Shakespeare's Plays.

COMMENTS

BY

SHAKESPEARE'S PLAYS

PART THE SECOND

Revised by the author in 1791.

Some of these elements have already been printed in an
Appendix to the author's Comments on the second and
third parts of 1791; but he has thought it advisable to
insert, in one volume, the whole of his observations on
Shakespeare's plays.

COMMENTS

ON

SHAKESPEARE'S PLAYS.

PART II.

THE TEMPEST.

VOL. III.

PROSPERO. ————— Like one,
Who having unto truth by telling of *it*
Made such a truant of his memory,
To credit his own lie; he did believe
He was indeed the Duke.

Act 1. Sc. 2.

Mr. Steevens justly observes, that there is no correlative to which the word *it* can properly belong; that *lie* however appears to be the correlative, which the poet meant, however ungrammatically; this observation has induced me to amend the passage, and to read

“ Who having unto truth by telling *oft*,”

instead of *of it*. — And I am confirmed in this conjecture by the passage quoted by Malone, in his Appendix, from Bacon's History of Henry VII., which runs thus:—

“ Nay,

VOL. III. "Nay, he himself," (speaking of Perkin
Act I. Sc. 2. Warbeck) "with long and continual counterfeiting, and with *oft telling a lie*, was turned by habit almost into the thing he seemed to be, and from a liar to be a believer."

There is, as Mr. Malone observes, a wonderful coincidence between the two passages, the sentiments in both being nearly the same.

Act I. Sc. 2.

PROSPERO. ————— And here,
Have I, thy schoolmaster, made thee profit more
Than other *princes* can, that have more time
For vainer hours, and tutors not so careful.

The reading of the first folio is *other princesse can*, which was changed by Rowe into *other princes*; and Malone, departing from his favourite copy, has adopted this amendment, injudiciously in my opinion, and without attending sufficiently to the construction of the passage.

Had the sentence ended with the words *vainer hours*, the amendment might have been justified, but the following words, *and tutors not so careful*, prove that the reading of the folio is the true one, with the addition of the letter *s*; and the meaning is clearly this:—Here I thy schoolmaster have by mine instruction, made you profit more than other princesses can, who have more leisure for vain pursuits, and not such careful tutors as myself.

FERDINAND.

VOL. III.
Act 1. Sc. 5.

FERDINAND.—My prime request,
Which I do last pronounce, is, oh yon wonder
If you be *made* or no?

I cannot reconcile myself to this reading, notwithstanding the many learned arguments adduced in support of it, if we agree with Johnson and the first folio, in reading if *you be maid or no?*

The sense is obvious, and it requires no comment, a strong recommendation of it, and it is confirmed by Miranda's answer, who cannot be supposed, to have learned, from Prospero, the art of quibbling upon words.—Ferdinand at first supposes her a goddess; he then prays that she will instruct him in what manner he should conduct himself in the island; but his prime request, the information he was most anxious to obtain, was whether she was yet engaged to any other person, and when she tells him she is not, he exclaims,

“ Oh! if a virgin,
“ And your affections not gone forth!
“ I'll make you Queen of Naples!”

Mr. Malone says, that, at this period, Ferdinand must have felt too much awe to have flattered himself with the hope of possessing a being that appeared to him celestial: but this objection is answered by Ferdinand himself, who says to her, in the first scene of the third act,

VOL. III.
Act 1. Sc. 5.

“ Hear my soul speak ;
“ The very instant that I saw you, did
“ My heart fly to your service, there resides,
“ To make me slave to it, and for your sake
“ Am I this patient log-man.”

As for the grammatical objection to the old reading; I mean the omission of an article before the word *maid*, it has in my opinion but little weight; who expects from Shakespeare such minute correctness? The readers are to determine, whether they will adopt a natural and simple expression, which requires no explanation, or one which the ingenuity of many commentators has imperfectly supported.

Act 1. Sc. 2.

SEBASTIAN.—Ha! ha! ha!

ALONSO.—So you've paid.

Mr. Malone does not seem to have thoroughly comprehended the conceit in this passage, it scarcely indeed deserves explanation, but the meaning appears to be this:

Alonso lays a wager with Sebastian, that Adrian would *crow* before Gonzalo, and the bet was a laughter; Adrian speaks first, so Alonso is the winner; Sebastian laughs at what Adrian had said, and Alonso immediately acknowledges that, by his laughing, he had paid the bet.

Act 4. Sc. 3.

IRIS.—Thy banks with pionied and *twilled* brims,
Which spongy April at thy hest betrimms,
To make bold nymphs chaste crowns.

This

This trifling passage has produced many conjectures and some learned dissertations: VOL. III. Act 4. Sc. 3.
Mr. Henley supports the old reading; Mr. Holt reads *tilled*, I think injudiciously, for ground when tilled is not apt to produce flowers; Mr. Steevens with more ingenuity reads *lillied*, and has introduced that word into the text, but I am surprised that he has taken no notice of the conjecture of his friend Johnson, who proposes to read

“Thy pionied and *tulip'd* brims.”

which is nearer in the trace of the letters to the old reading, and appears in my opinion to be the true one, Iris could not have chosen a fitter companion for the piony, than the tulip; they are both shewy flowers; their leaves are of a similar texture; are cold to the touch, perfectly inidorous, and fit to make chaste chaplets for cold nymphs.

THE
TWO GENTLEMEN OF VERONA.

VOL. III.

Act 5. Sc. 4.

VALENTINE.—And that my love may appear plain and
free,

All that is mine in Sylvia I give thee.

This extraordinary conduct of Valentine, in resigning a beloved mistress to a perfidious friend, can be accounted for only by his preceding speech, in which he intimates his intention of quitting, for ever, the commerce of mankind.

PORTEUS.—I'm sorry I must never trust thee more,
But count the world a stranger for thy sake.

Blackstone's proposal of transferring these two lines to the end of Thurio's speech, in the 287th page, is certainly ingenious, but ought not to be adopted; for if attributed to Thurio, they would be quite out of character; nor had he any interest in Sylvia's affections that he could resign: but when uttered by Valentine, they appear to be the actual cause of Julia's fainting.

THE
MERRY WIVES OF WINDSOR.

VOL. III.

SLENDER.—I hope upon familiarity will grow more *contempt*. Act 1. Sc. 1.

The old reading is more *content*; the amendment is made by Theobald, and is adopted by Malone, and Steevens, I think injudiciously.

It was intended that Slender should blunder, but the blunder consists in his misquoting the old saying, *too much familiarity breeds contempt*, which he changes to *content*. The passage quoted from Love's Labours Lost, in support of the amendment, seems rather to confirm the old reading; as the blunder, in both passages, arises from the same cause, the mistaking for each other the words *content* and *contempt*.—If Slender had said, that he hoped that on familiarity would grow more *contempt*, Sir Hugh would not have applauded it, as a *fery discretion* answer.

MRS. QUICKLY.—She leads a very frampold life with him. Act 2. Sc. 2.

Steevens says justly that *frampold* means peevish or froward: Ben Johnson gives the name

VOL. III. name of Lord *Frampul*, to the whimsical and
 Act 2. Sc. 2. obstinate landlord in his New Inn.

Act 3. Sc. 2. FORD.—I think I shall drink in *pipe wine* with him
 first;
 I'll make him dance.

Mr. Malone says that the phrase, to *drink in pipe wine*, appeared to him a strange one, until he read the following words, in the speech of King James I. to his parliament, in 1604.

“Who either being old retained their first drunken in liquor” &c.

But this speech of the King's is evidently an allusion to the Latin sentence—*Quo semel est imbuta recens servabit odorem testa diu*—and is not applicable, in my opinion, to the present passage.

I'll drink to you in port, I'll pledge you in claret, are common expressions at this day; pipe wine means, literally, wine drank out of the cask; but to make a man *pipe*, or set up his pipes, means, in vulgar language, to make a man cry.—The jest, as Steevens observes, lies in this play of words; Ford will first make him pipe, and then dance to his own piping.

Act 3. Sc. 3. FORD.—So now uncape.

Mr. Steevens says that Ford, at least, thought he had Falstaff secure in the house, as if in a bag, and therefore speaks of him in terms applicable to a bag-fox; but in the line
 preceding

preceding he says, we will *unkennel* the fox, VOL. III.
a term which is surely not applicable to a Act 3. Sc. 3.
bag-fox.

MRS. PAGE.—My Nan shall be queen of all the fairies, Act 4. Sc. 4.
Finely attired in a robe of white.

MR. PAGE.—That silk will I go buy, and in that *time*
Shall Master Slender steal my Anne away.

Theobald is clearly right in reading *tire* instead of *time*—that *time* can only mean the time in which Page was to be employed in purchasing the silk, which was not the time in which Slender was to steal away the daughter—but he was to steal her off, *attired in white*; as the sequel shews.

You orphan heirs of fixed destiny. Act 5. Sc. 5.

I shall offer no opinion of mine own on this passage; but the following lines in Rowley's poems, Part I. page 232, seem to support Warburton's amendment, the reading of *ouphan*, instead of *orphan*.

“ As ouphan-fairies, when the moon shines bright,

“ In little circles dance upon the green,

“ All living creatures fly far from their sight,

“ Ere by the race of Destiny be seen ;

“ For what he be that ouphan-fairies strike,

“ Their souls will wander in King Ossa's dyke.”

But I must observe that it is still a doubtful question, whether these poems were really written by Rowley; the *heirs* of Destiny, and the race of Destiny, equally imply the children of Destiny: why fairies are so called, I do not comprehend.

TWELFTH NIGHT.

VOL. IV.

Act 1. Sc. 1.

DUKE.—Those several thrones are all supplied and filled,
(Her sweet perfections) with one *self* King.

The second folio reads, with one *self-same* King, which is surely the reading that ought to be followed, as it improves both the language and the metre.—Malone says, that in Richard II. the word *self* is used to signify *same*, but there it is rather a licentious expression:—once more he accuses the editor of the second folio, as ignorant of Shakespeare's language and metre; it is surely rather rash in an editor, at the close of the 18th century, to pronounce that an editor in 1632, but sixteen years after the death of Shakespeare, was totally ignorant of his language and metre; and it happens unfortunately, that in both the passages, on which Mr. Malone has preferred this accusation, the second folio clearly corrects the first, which is the case in some other parts of this very play.

Act 1. Sc. 5.

MARIA.—You will be hanged for being so long absent
or *to be* turned away.

The second folio omits the word *to*, which is evidently right.

SIR TOBY.—Here comes my little villain—how, now Act 2. Sc. 5.
my *metal* of India.

The first supposition of Steevens was, that by my *metal of India* Sir Toby meant, my *precious* girl; my girl of gold; but on further consideration, he has followed the second folio, which reads my *nettle of India*, which he has ingeniously explained, and which better corresponds with Sir Toby's description of her, *here comes the little villain*. I am told that the nettle of India is the plant that produces what is called cow-itch; a substance tormenting from its itching quality.

FABIAN.—Sowter will cry upon it, tho' it be as rank as a Act 2. Sc. 5.
fox.

I prefer Hanmer's amendment to Malone's unnatural explanation, and should read, tho' it be *not* as rank as a fox. Sowter will cry upon it, means, Sowter will give his tongue as a hound does when he scents the game, though the scent be not so rank as that of a fox. And this explanation is confirmed by Fabian's next speech, "Did I not say that he would work it out, the cur is excellent at faults."—When the scent is lost in hunting, the dogs are said to be at fault.

VIOLA.—So thou may'st say, the King *lies* by a beggar; if Act 3. Sc. 1.
a beggar dwell near him: or the church stands by thy tabor; if thy tabor stands by the church.

According to Malone's explanation, this
reply

VOL. IV. reply of Viola's would be simple indeed; for
 Act 3. Sc. 1. if the King dwell by the beggar, the beggar
 must necessarily dwell by the King; it appears
 to me, therefore, that we ought to read

“ So thou may'st say, the King *lives* by the beggar,”

instead of *lies*. By this reading, the equivoque is preserved, and Viola answers the Clown in his own style.—To *live by the church* means, not only to live near it, but to gain a livelihood by it; as to *stand by the church* means, not only to stand near it, but to be supported by it—on this play of words, the spirit of the dialogue depends.

Act 4. Sc. 1. CLOWN.—These wise men who give fools money, get themselves a good report, *after fourteen years purchase*.

That is, at the rate of fourteen years purchase; which was at the time, the highest rate for land. A similar expression occurs in Measure for Measure, page 230, where the Clown says, “ If this law hold in Vienna for ten years, I'll rent the fairest houses in it, *after three pence a bay*.” It does not appear to me that there is any allusion to monopolies intended.

MEASURE FOR MEASURE.

VOL. IV.

CLAUDIO.—Whether it be the fault and *glimpse* of newness. Act 1. Sc. 3.*Glimpse* means, a sudden transitory flash.ESCALUS.—Some run from *brakes* of vice, and answer none, Act 2. Sc. 1.
And some condemned for a fault alone.

The evident meaning of this passage is, that some commit many crimes without being punished for them, whilst others are condemned for a single transgression. A brake means a thicket of briars, and in that sense the word is here used, without allusion to instruments of torture. So, in the 35th page of Henry VIII. Wolsey says,

“ Let me say,
“ ’Tis but the fate of place, and the rough *brake*
“ That virtue must go thro’.”——

ELBOW.—My wife whom I *detest*.

Act 2. Sc. 1.

ELBOW.—I will *detest* myself also.

Mr. Malone says, that in both these places *detests* means protests; but I think that Elbow uses it for attest, that is, to call to witness.

ESCALUS.—Master Froth, I would not have you acquainted Act 2. Sc. 1.
with tapsters; they will draw you, Master Froth, and
you will hang them.

FROTH.

VOL. IV. FROTH.—For my part, I never come into any room in a
Act 2. Sc. 1. taphouse but I am *drawn* in.

The business of a tapster is to draw liquors, and it is the interest of his employer, that he should froth them as high as he can.—So, in the Merry Wives of Windsor, when the host consents to entertain Bardolph as his *tapster*, his instructions to him are——“Froth and lime.” It is to this that Escalus alludes in his speech, and Froth in his answer, as well as to public executions.

Act 2. Sc. 4. ANGELO.—Let's write good angel on the Devil's horn,
'Tis not the Devil's crest.

My former explanation of these words is confirmed by a passage in Lilly's Midas, quoted by Malone, in his remarks on King John.

“Melancholy! is melancholy a word for a barber's
“mouth? You should say heavy, dull,—Melancholy
“is the crest of a courtier.”

Act 3. Sc. 1. DUKE.—Thou art not certain,
For thy complexion shifts to strange *effects*
After the moon.

When I consider the influence of the moon on the human mind, I am inclined to read with Johnson, *affects* instead of *effects*; we cannot properly say that the mind shifts to strange *effects*.

CLAUDIO.—The *princely* Angelo!

ISABELLA.—Oh 'tis the cunning livery of hell

The damned'st body to invest and cover

In *princely* guards.

There can be no doubt concerning the general meaning of the word *guards*, which is justly explained by Malone. The difficulty lies in the word, *princely*.

We are told that in both these places the old folio reads *prenzie*; of which all the editors make *princely*, except Warburton, who reads *priestly*, and in my opinion very properly.

In Claudio's speech, the *princely Angelo!* is clearly an exclamation of surprise. Had Isabella accused Angelo of any mean or sordid action, this exclamation would be natural; but the being captivated by a lovely woman, and desiring to enjoy her, is not inconsistent with a princely station, though entirely repugnant to the sanctified demeanour of the *outward-sainted deputy*, as Isabella calls him. The meaning of the subsequent speech is, that it is the cunning policy of the Devil to invest the most wicked bodies in the most sanctified robes, that is to say, in *priestly guards*, which when applied to deceitful purposes she calls the livery of hell.—By *guards*, Isabella metaphorically means, outward appearances; for these reasons, it seems evident to me, that *priestly* is the true reading.

DUKE.

VOL. IV. DUKE.—And say it was the desire of the prisoners to be so
 Act 4. Sc. 2. bared: you *know the course is common*.

This alludes to a practice frequent among the Roman Catholics in former times, that of desiring to receive the tonsure of the monks before they died.

Act 4. Sc. 2. DUKE.—That spirit's possessed with haste,
 That wounds the *unsisting* postern with these strokes.

I have already stated my opinion, that instead of *unsisting* we should read *unlisting*, that is *unregarding*. Steevens has retained the old reading, on the suggestion of Blackstone, who says that *unsisting* may signify, never at rest, always opening; a description very inapplicable to the door of a prison, which is generally kept locked; and on this very occasion the Provost is forced to wait till an officer arrives to open it.

Act 4. Sc. 3. DUKE.—You are amazed—but this shall absolutely *resolve* you.

That is, shall entirely convince you.

Act 4. Sc. 3. DUKE.—Ere twice the sun hath made his greeting to the under generation.

I perfectly agree with Steevens in this reading. The diameter of the globe may be supposed to make the people on each side of it of different generations, but surely the walls of a prison cannot.

DUKE.

DUKE.—By cold gradations and *weal-balanc'd* form Act 4. Sc. 3.
We shall proceed with angels.

Weal-balanc'd is a pompous expression, without any meaning; I therefore agree with Heath, in reading *well-balanc'd*.

DUKE.—That the strong statutes Act 5. Sc. 1.
Stand, like the *forfeits in a barber's shop*,
As much in mock, as mark.

The meaning of this passage, which has puzzled all the editors, appears to me to be this:—

Before the establishment of coffee-houses, the shops of barbers were the usual resort of loungers in the morning, who repaired to them, for the purpose of amusement, and of hearing the news of the day; a practice, as we find from Horace, which also prevailed in ancient Rome: this naturally attracted to those places a concourse of people of all ranks and humours. In order, therefore, to preserve some degree of decorum, in such miscellaneous assemblies, it was found necessary to form certain regulations for their proper behaviour, with forfeitures annexed to the transgression of them; a transcript of these rules was of course hung up in the rooms where they met, and were what the Duke calls, *the forfeits in a barber's shop*, which became, in time, an object of ridicule to the wags who frequented them.

The same practice continues at this day, in
many

VOL. IV. many clubs and friendly societies; and many
Act 5. Sc. 1. of my readers must still recollect the famous
forfeits established by Peter the Great, for
the preservation of decency in the publick
assemblies at St. Petersburg. — Johnson
says, in his Dictionary, that a forfeit is a
mulct paid in expiation of a crime or offence.

Act 5. Sc. 1.

ISABELLA.—But let your reason serve
To make the truth appear, where it seems hid;
And hide the false, seems true.

I agree with Theobald in reading

“ *Nor* hide the false seems true,”

which requires no explanation.

I cannot conceive how the word *hide* can
possibly mean, to plunge into eternal dark-
ness, as Mr. Malone supposes.

MIDSUMMER NIGHT'S DREAM.

VOL. V.

TITANIA.—The human mortals want their winter *here*. Act 2. Sc. 2.

I have already expressed my opinion that the true reading is, *winter-cheer*, and am confirmed in it by the following passage in Fletcher's *Prophetess*, where the Shepherd says,

“ Our evening-dances on the green, our songs
 “ Our holiday, *good cheer* and bag-pipes, now boys,
 “ Shall make the wanton lasses skip again.”

TITANIA.—Which she with pretty, and with swimming
 gait,
 (Following her womb, then rich with my young squire)
 Would imitate.

This passage, as it is printed, appears to me ridiculous, every woman that walks forward must follow her womb; the absurdity is avoided by leaving the word *following* out of the parenthesis, then the meaning will be, that Titania's friend went in the same direction with the ship, playfully imitating its swelling sails, and swimming gait; Malone seems to approve of this construction; as for Warburton's grammatical objection, it has no foundation.

VOL. V.

Act 3. Sc. 2.

DEMETRIUS.———No! no! he will Sir
Seem to break loose, take on as you would follow
But yet not come—you are a tame man, Sir.

The difficulty in this passage arises from the words *he will Sir*, which are omitted in the second folio; in that edition it runs thus:

“ No, no, Sir, seem to break loose
“ Take on as you would follow
“ But yet not come—you are a tame man, Sir.”

This appears to me the true reading, and is easily understood.

Act 3. Sc. 2.

PUCK.—The man shall have his mare again, and all
shall be well.

Steevens observes, that *well* is a bad rhyme for *ill*, and proposes to read *still* instead of it: but this observation is injudicious, for Puck's poetry concludes with the preceding distich, and this line contains merely an assertion in plain prose, aspiring neither to rhyme or metre.

Johnson's concluding observation on this play is not conceived with his usual judgment, he says, that “in Shakespeare's time, fairies were much in fashion; common tradition had made them familiar, and Spenser's poem had made them great;” but there is no analogy or resemblance whatsoever between the fairies of Shakespeare and those of Spenser; the fairies of Spenser, as appears from his description of them, in the second book of his
tenth

tenth canto, were a race of mortals created VOL. V.
 by Prometheus, of the human size, form, and Act 3. Sc. 2.
 affections, and subject to death; but those
 of Shakespeare, or of common tradition, as
 Johnson styles them, were a diminutive race
 of sportful beings, endowed with immortality
 and supernatural powers, totally different
 from those of Spenser, and without any rela-
 tion to them except the name.

LOVE'S LABOURS LOST.

VOL. V.

Act 2. Sc. 1. BOYET.—All senses to that sense did make their repair,
To feel only looking on fairest of fair.

Surely Johnson is right in proposing to read *feed* instead of *feel*; to *feel* would refer to one sense only, to *feed* is applicable to all—but the insertion of the partial *by* after *feed*, which he also proposes, is unnecessary for the sense, and injures the metre.

Act 3. Sc. 1. MOTH.—And make them men of note (do you note *Men*) that most are affected to these.

I think the reading, do you note *me*, instead of *men*, a happy amendment; or we may read, with equal propriety, do you note, *man*; the text is not so good as either.

Act 3. Sc. 1. MOTH.—You are too swift, Sir, to say so.

Swift means here, hasty, inconsiderate.

Act 3. Sc. 1. BOYET.—Who is the shooter? Who is the shooter?

Both Malone and Steevens suppose that the word *shooter* is here used equivocally for *suitor*; and Steevens has admitted *suitor* into his text, but I think injudiciously, as it does not appear to me that any quibble was intended.

Boyet

Boyet could not mean to ask, in consequence of the letters, who the suitor was, as he knew Armado perfectly, and had just given the ladies a description of him; the word *shooter*, therefore, appears to me to be used in its usual sense. VOL. V.
Act 3. Sc. 1.

The Princess and her train were going on a sporting party, and she asks the forester, at the beginning of the scene, where *the bush was, at which they were to take their stand?* to which they were proceeding, when they were interrupted by Costard's arrival: when that business was over, they return to their intended amusement, and Boyet asks which of them was to use the bow? who was to be the shooter?

KING.———Too bitter is thy jest,

Act 4. Sc. 3.

Are we betrayed thus to thy over view?

BIRON.—Not you by me, but I betrayed *to* you.

This is evidently wrong, the sense requires that we should read

“ Not you *to* me, but I betrayed *by* you.”

BIRON.—For wisdom's sake, a word that all men love, Act 4. Sc. 3.

Or for love's sake, a word that *loves* all men.

I have already observed, in my original comments, that to say that love is a word that loves all men, appeared to me to be absolute nonsense: I therefore proposed to amend the passage by reading

“ Or for love's sake, a word that *leads* all men.”

But

VOL. V. But another amendment has occurred to me
Act 4. Sc. 3. which I think preferable, it is to read

“ A name that lures all men,”

which is nearer to the old reading, and will be sense. Malone supports the present reading, asserting that, in the language of our author's time, *loves all men* may mean, that is *pleasing to all men*; but though to *like*, in those plays, frequently means to *please*, I don't recollect that Shakespeare ever uses the verb to *love* in the same neutral sense.

MERCHANT

MERCHANT OF VENICE.

VOL. V.

LANCELOT.—If a Christian *do* not play the knave, and Act 2. Sc. 3.
get thee, I am much deceived.

The second folio reads, “If a Christian *did* not play the knave,” &c. and notwithstanding Mr. Malone charges the editor so strongly with ignorance, I have no doubt but this is the true reading, as it is clearly better sense than that he has adopted.

Lancelot does not mean to foretel the fate of Jessica, but judges from her lovely disposition that she must have been begotten by a Christian, and not by such a brute as Shylock; a Christian might marry her without playing the knave, though he could not have begotten her,

SHYLOCK.—And the vile squeaking of the wry-neck'd Act 2. Sc. 2.
fife.

It appears from hence, that the fifes, in Shakespeare's time, were formed differently from those now in use, which are straight, not wry-neck'd.

BASSANIO.—But her eyes——

Act 3. Sc. 3.

How could he see to do them? Having made one
Methinks, it should have power to steal both his
And leave itself *unfurnish'd*.

In

VOL. V. In my former comment on this passage, I
 Act 3. Sc. 2. ventured to assert that *unfurnish'd* meant
 unfurnish'd with a companion or a fellow;
 and I am confirmed in this conjecture by the
 following passage in Fletcher's *Lovers' Pro-*
gress, where Alcidon says to Clarange, on
 delivering Lidian's challenge, which Clarange
 accepts,

" You are a noble gentleman ;

" Will it please you bring a friend ? We are two of us,

" And pity either of us should be *unfurnish'd*."

Act 3. Sc. 2.

PORTIA.—But the sum of me

Is *sum of something*, which to term in gross,

Is an unlettered girl.

It appears that the folio reads, *sum of*
nothing, which I should prefer, as it is Por-
 tia's intention in the speech to undervalue
 herself.

AS YOU LIKE IT.

VOL. VI.

ADAM.—This is no *place*, this house is but a butchery. Act 2. Sc. 1.

Notwithstanding the ingenious attempts of Malone and Steevens, to prove that *place* means a seat or mansion, I am still of opinion that Adam means merely to say, that his brother's house was no fit place for Orlando to repair to.

A similar expression occurs in Fletcher's *Mad Lover*, where Memnon says,

“Why were there not such women in the camp

“Then, prepared to make me know them?”

To which Eumenes answers,

“’Twas no *place*, Sir.”

Meaning that a camp was not a place fit for them.

CELIA, reading.—Atalanta's better part,
Sad Lucretia's modesty.

Act 3. Sc. 2.

The point in question is, what was meant by Atalanta's better part? I shall not attempt to add to the conjectures of the editors, and shall only observe that Jacques, in the latter part of this very scene, says to Orlando,

“You

VOL. VI.

Act 3. Sc. 2.

“ You have a nimble wit,
 “ I think it was made of Atalanta’s heels.”

Which shews that when Shakespeare wrote this scene, he had Atalanta’s swiftness in his mind.

Act 3. Sc. 2.

CELIA.—How? *back friends?*

There should be no mark of interrogation after the word friends, as Celia means only to desire, that the Shepherd and Clown should fall back, or retire.

Act 3. Sc. 5.

ROSALIND.—What tho’ you have *no* beauty, &c.
 Must you be therefore proud and pityless?

The old reading is,

“ What tho’ you have *no* beauty,”

which cannot be right; for the want of beauty could give her no claim to be proud and pityless.

For the reading of *no* with Malone, or *more* with Steevens, there is no authority; we have therefore as just a right to substitute any other word, that will render the sense of the passage complete; the amendment I should propose is, to read

“ What tho’ you have *some* beauty,”

which will answer that purpose.

If *more* is to stand, we must change the verb, and read,

“ What tho’ you *had* more beauty,”

instead

instead of *have*, and the meaning would then be, supposing that you had more beauty than you really possess, must you therefore be proud and pityless?—But in whatever manner the passage may be read, Mr. Malone's idea, that Rosalind means to say that Phœbe had more beauty than Sylvius, appears to me inadmissible.

OLIVER.—And to guie this napkin
Dyed in *this* blood, unto the shepherd-youth
Whom he, in sport, doth call his Rosalind.

Act 4. Sc. 3.

The second folio reads—dyed in *his* blood; which is clearly the true reading, and is one of the many instances in which the second folio corrects the first.

It was needless for Oliver to inform them that the napkin was dyed in the blood that stained it; but when he says it was dyed with the blood of Orlando, he gives them the most interesting information which has an immediate effect upon Rosalind.

TOUCHSTONE.—Faith, my Lord, we met; but found the quarrel was upon the seventh cause, &c.

Act 5. Sc. 5.

Mr. Malone's elaborate argument, by which he endeavours to prove, that the seventh cause, reckoning backwards from the lie direct, means the first cause, that is, the retort courteous, is fully confuted by what Touchstone says, in the next page but one,

“ I durst

VOL. VI. " I durst go no farther than the lie circumstantial, nor
Act 5. Sc. 4. " durst he give me the lie direct, and so we measured
" swords, and parted."

Johnson, therefore, in my opinion, is clearly
right in reading,

" We find the quarrel was *not* upon the seventh cause."

ALL'S WELL THAT ENDS WELL.

VOL. VI.

HELENA.—That they take place, where virtue's steely bones Act 1. Sc. 1.

Look bleak in the cold wind; *withal* full oft we see
Cold wisdom, waiting on superfluous folly.

Should not the word *withal* be struck out,
which injures both the sense and metre?

HELENA.—Impossible be strange attempts to those Act 1. Sc. 1.
That weigh their pains in sense; and do suppose
What *hath* been cannot be.

This is the reading of all the editions, which
in my opinion is not only erroneous, but con-
trary to common sense; the whole tenor of
Helena's speech proves that we ought to read,

“ And suppose
“ What ha'nt been cannot be.”

HELENA.—Did ever in so true a flame of liking Act 1. Sc. 3.
Wish chastly, and love dearly, that your Dian
Was both herself and love.

That is, so that chastity and love had
both possession of your breast. Malone's
proposed transposition arose from a miscon-
ception of the meaning.

HELENA.

VOL. VI.

- Act 2. Sc. 1. HELENA.—Ere twice the horses of the sun shall bring
 Their fiery torches, their diurnal ring;
 Ere twice in murk, and occidental damps
 Moist Hesperus hath quench'd his sleepy lamp,
 Or four and twenty times the pilot's glass
 Hath told the thievish minutes how they pass, &c.

This passage is exactly in the style of Lugarillo's speech, in the third act of Fletcher's *Woman-hater*, which was meant to be ridiculous, and might possibly have been intended as a sneer upon this.

- Act 2. Sc. 1. PAROLLES' letter.—Men are to mell with, boys are *not* to kiss.

I think Theobald clearly right in reading

“ Boys are but to kiss;”

and in his explanation of the words, to *mell* with. The meaning is, boys will do well enough to kiss and toy with, but men are the persons for substantial enjoyment, which is founded in truth.

- Act 4. Sc. 5. CLOWN.—Faith, Sir, he has an English name.

The Clown calls the Black Prince an English name, in allusion to the famous son of Edward III., who was called by that title.

THE WINTER'S TALE.

VOL. VII.

Act 1. Sc. 2.

CAMILLO.—If ever fearful
 To do a thing, where I the issue doubted,
 Whereof the execution did cry out
 Against the non-performance,—'twas a fear
 Which oft infects the wisest.

I cannot subscribe to the alledged obscurity of this passage, as Camillo's meaning appears to me to be this:—If ever, through a cautious apprehension of the issue, I have neglected to do a thing, the subsequent successful execution of which cried out against my non-performance, it was a kind of fear that infects the wisest.

Mr. Malone says, it is clear that Shakespeare should have written either

“ Whereof the execution did cry out
 “ *Against the performance, or,*
 “ *For the non-performance.*”

If the lines had ran in either of these ways, I should not have attempted to explain them, as I see no difference between the execution of a thing, and the performance of it.

PAULINA.—These dangerous unsafe *lunes* of the King. Act 1. Sc. 2.

The old copy reads—*lunes in* the King,
 which

VOL. VII. which should not have been changed.—The
 Act 1. Sc. 2. French phrase, quoted by Theobald, is—les
 hommes ont de lunes *dans* la tête; and the
 passage, cited by Steevens, from the Re-
 venger's Tragedy is,

“ I knew it was some peevish *moon* in him.”

In this play Shakespeare has described Bohemia as a maritime country, which did not surprise me so much as to find that his contemporary, the Constable de Luines, the minister and favourite of Louis XIII., was equally ignorant in that point.—Lord Herbert of Cherbury, in his account of his own life, page 191, says,

“ How unfit this man (Luines) was for the credit he had with the King, may be argued by this, that when there was question made about some business in Bohemia, he demanded, whether it was an inland country, or lay upon the sea?”

COMEDY OF ERRORS.

VOL. VII.

ÆGEON.—And lo! great care of goods at random left, Act 1. Sc. 1.
Drew me from kind embracements of my spouse.

A parenthesis makes this reading clear:

“ And lo! (great care of goods at random left)
“ Drew me,” &c.

LUCIANA.—Why headstrong liberty is *lash'd* with woe. Act 2. Sc. 1.

I agree with Steevens in reading—*leash'd*
with woe.

LUCIANA.—Shall Antipholus *hate* Act 2. Sc. 1.
Even in the spring of love, thy love-springs rot?
Shall love, in building, grow so *ruinate*?

The word *hate*, in the first line, is introduced by Theobald without any authority, and injures the sense of this passage; hate, rotting the springs of love, is a strange idea. The true reading, in my opinion, is that suggested, but not adopted, by Steevens,

“ Shall Antipholus
“ Even in thy spring of love, thy love-springs rot?
“ Shall love, in building, grow so ruinous?”

which preserves both the sense and the rhyme,

VOL. VII.

Act 4. Sc. 2.

DROMIO OF SYRACUSE.—A hound that runs counter,
And yet draws *dry foot* well.

A hound that draws *dry foot* means what is usually called a blood-hound, trained to follow men by the scent; the expression occurs in an Irish statute, made in the 10th of William III. for preservation of game, which enacts, “that all persons licensed for making and training up of setting dogs, during the continuance of their license, be compelled to train up, teach, and make, one or more hounds to hunt on dry foot.”—The practice of keeping blood-hounds continued long in Ireland, and they were found of great service in detecting robbers and murderers.

MACBETH.

VOL. VII.

Ross.—'Till that Bellona's bridegroom, lapt in proof,
Confronted him with self-comparisons. Act 1. Sc. 1.

Mr. Henly thinks that this passage is a proof how little Shakespeare knew of the Heathen mythology; but I cannot conceive why his calling an intrepid warrior, the bridegroom of Bellona, should be considered as a proof of ignorance.

MACBETH.—But only
Vaulting ambition, that o'erleaps itself,
And falls on the *other*.

Act 1. Sc. 1.

As I am not satisfied with any of the explanations or amendments proposed by Malone or Steevens, I should propose, with a slight alteration, to read the passage thus:

"Vaulting ambition, that o'erleaps itself,
"And falls on the *rider*."

A man, or a horse, may be said to o'erleap himself, when he leaps so far beyond his proper stretch, that he cannot keep his footing, and of course must fall; with this amendment the passage requires no explanation.—I cannot comprehend on what grounds Steevens asserts that the pronoun *which* refers to

VOL. VII. *spur*, which so naturally and grammatically
Act 1. Sc. 1. refers to ambition.

Act 1. Sc. 5. LADY MACBETH.—The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements.

That is, the entrance of Duncan is of so fatal a nature, that it gives additional hoarseness even to the croaking of the raven.

Act 2. Sc. 2. MACBETH.—Sleep that knits up the *ravell'd* sleeve of care.

Ravell'd means *entangled*. So, in the Two Gentlemen of Verona, Thurio says to Proteus, speaking of Silvia,

“ Therefore, as you unwind her love from him
“ Lest it should *ravel*, and be good to none,
“ You must provide to bottom it on me.”

Act 2. Sc. 3. MACBETH.—My hand will rather
The *multitudinous* sea incarnardine.

I am inclined to think with Malone, that *multitudinous* sea means, the sea that swarms with inhabitants.—Poets have frequently compared a multitude of people to waves, but I cannot recollect that any of them have compared the waves to a multitude; yet, possibly *multitudinous* may only mean immense; the sea composed of such a multitude of waters.

Act 2. Sc. 6. MACBETH.—Let us briefly put on manly readiness
and meet in the hall together.

To

To *be ready* means, in all the ancient plays, VOL. VII. to be dressed:—by manly readiness Macbeth Act 2. Sc. 6. means, that they should put on their armour.

LADY MACBETH. — But screw your courage to the sticking-place,
And we'll not fail. Act 2. Sc. 7.

Steevens has justly explained the meaning of this passage, but has mistaken the allusion, which is to the cross-bows then in use, which being too strong and stiff to be managed by the arm alone, were worked up by screws as far as they could go, that is, to the sticking-place.

MACBETH.—If trembling I inhibit thee, protest me The baby of a girl. Act 3. Sc. 4.

I think that this reading, and Steevens' explanation of it, are in some measure confirmed by Macbeth's last words,

“ Lay on, Macduff,
“ And damn'd be him, who first cries, hold! enough!”

MACBETH.—Augurs, *and* understood relations, have By maggot-pies, and by choughs, and rooks brought forth
The secretest man of blood. Act 3. Sc. 4.

It appears to me that we ought to read,

“ Augurs, *that* understood relations,” &c.

instead of *and*; a slight alteration, which removes every difficulty.

1st WITCH.

VOL. VII.

Act 4. Sc. 1.

1st WITCH.—I'll charm the air to give a sound,
While you perform your *antique* round.

I should suppose that, in this place, *antique* means *antick* as we now spell it.

Act 4. Sc. 3.

MALCOLM.—And the chance of *goodness*
Be like our warranted quarrel!

If this be the right reading, *goodness* must mean *good success*; but the amendment suggested by Johnson, that of reading, Oh *goodness*! is surely well imagined, and probably the true one.

Act 5. Sc. 1.

DOCTOR.—My mind she has *mated* and amazed my sight.

Mated means confounded, without any reference to the game of chess.

Act 5. Sc. 3.

MACBETH.—This push,
Will either cheer me or disseat me quite.

I think Henley clearly right in reading *chair* me, as opposed to *disseat* me; in many other places Shakespeare uses the word *chair* as synonymous to *throne*.

In the Second Part of Henry IV. the King says to the Prince, when he had taken away the crown,

“Dost thou so hunger for my empty *chair*?”

Act 5. Sc. 5.

MACBETH.—I *pull* in resolution and begin
To doubt the equivocation of the fiend.

This

This reading may be supported by a passage in Fletcher's *Sea Voyage*, where Aminta Act 5. Sc. 5. says,

“ And all my spirits,
“ As if they heard my passing bell go for me,
“ Pull in their powers, and give me up to destiny.”

KING JOHN.

VOL. VIII.

Act 1. Sc. 1. FALCONBRIDGE.—And to *his* shape were heir to all *this* land.

The difficulty in this passage arises from a transposition of the words *his* and *this*; it should run thus:

“ And to *this* shape were heir to all *his* land.”

By *this shape*, Falconbridge means, the shape he has been just describing.

Act 3. Sc. 1. CONSTANCE.—Thou may'st, thou shalt, I will not go with thee,
I will instruct my sorrows to be proud;
For grief is proud, and makes its owners *stoop*.

Hanmer in the last line reads *stout* instead of *stoop*; an admirable amendment, which renders this noble passage agreeable to the feelings of human nature, and consistent with the rest of the speech, which is perhaps the proudest and *stoutest* that ever was uttered.

“ To the state of my great grief,
“ Let kings assemble; here I and sorrow sit,
“ Here is my throne, bid Kings now come to it.”

Is it in such terms as these that a grief would be expressed which made the *owners stoop*?
I am

I am surprised that Malone should endeavour by an elaborate argument to support the old debasing reading, and that Steevens should agree with him—a pride which makes the *owners stoop*, is a species of pride I have never heard of; and though grief, in a weaker degree, and working in weak minds, may depress the spirits, despair, such as the high-minded Constance felt at this time, must naturally rouse them.—This distinction is accurately pointed out by Johnson, in his observations on this passage.

PHILIP.—A whole armado of *convicted* sail is scattered. Act 3. Sc. 4.

Convicted may certainly signify *vanquished*; but as this armado was not vanquished, I should be inclined to read *convented* in preference to *convicted*.

CONSTANCE.—No; I *defy* all counsel, all redress. Act 3. Sc. 4.

To *defy* means rather to *disdain* than to *refuse*. This is the real meaning of the word in the passage quoted by Steevens from *Romeo and Juliet*; and it is used in the same sense by Hotspur, in the First Part of *Henry IV.*, page 356, where he says to Douglas,

“ By Heaven! I cannot flatter, I *defy*
 “ The language of a smother, but a braver place
 “ In my heart's love, hath no more than yourself.”

PEMBROKE.—As patches set upon a little breach
 Discredit more by hiding of the fault. Act 4. Sc. 2.

Serjeant Bettsworth used to say, that to
 have

VOL. VIII. have a hole in his stocking was an accident
Act 4. Sc. 2. that might happen to any man, but that a
darn was deliberate poverty.

Act 5. Sc. 6. HUBERT.—That you might
The better arm you to the sudden time,
Than if you had at *leisure* known of this.

This is strangely expressed, but it appears
to me that *at leisure* means, less speedily,
after some delay.

I do not clearly comprehend Mr. Malone's
explanation, the death of King John was
not likely to reduce the kingdom to a state
of composure and quiet, whilst there was a
hostile army in the heart of it.

RICHARD THE SECOND.

VOL. VIII.

BOLINGBROKE.—To rouse his wrongs, and chase them to
a bay. Act 2. Sc. 3.

In my former comments I ventured to state it as my opinion, that by his *wrong*s, Bolingbroke means the persons who had wrong'd him; and Steevens seemed to approve of this explanation, which is supported by a passage in Fletcher's *Double Marriage*, where Juliana says,

“ With all my youth and pleasure I'll embrace you;
“ Make tyranny and death stand still, affrighted,
“ And at our meeting souls, amaze our *mischiefs*.”

RICHARD.—And when they from thy bosom pluck a
flower,
Guard it, I pray thee, with a lurking adder.

Mr. Malone says that to guard means to *border*, in which sense that word is frequently used; but I think that, in this place, it rather means, to watch, or protect.

RICHARD.—And love to Richard
Is a strange *brooch* in this all-hating world. Act 5. Sc. 3.

That the word, *brooch*, was applied to a particular kind of ornament is certain, but it
also

VOL. VIII. also signifies a jewel in general; and it appears to me that Richard means to say, that love to him was a strange jewel in an all-hating world, without any reference to the fashion of wearing brooches.

Johnson supposes, that by an all-hating world, Richard means a world in which he was universally hated; but I think he rather means, a world in which the spirit of hatred was predominant.

HENRY THE FOURTH.

FIRST PART.

VOL. VIII.

PRINCE.—Wilt thou rob this leathern jerkin, crystal Act 2. Sc. 1.
buttons, nut-pated, agat-ring, *puke*-stocking, &c.

Barret says, that *puke* is a colour between russet and black, and he is right in this description of it; for *puke* is a corruption of the French word *puce*, which signifies a flea—*puke* stockings therefore means *flea-coloured* stockings.—I remember that a few years ago the most fashionable silks worn by the women were those of couleur de *puce*.

FALSTAFF.—Rob me the Exchequer the first thing you Act 3. Sc. 3.
do, and do it with *unwash'd hands* too.

Steevens says that this means, do it immediately, without staying to wash your hands; but I cannot accede to this explanation. It appears to me that Falstaff's meaning is, do it without retracting or repenting.—When a man is unwilling to engage in a business proposed to him, or to go all lengths in it, it is a common expression to say, I wash my hands of it; and in the gospel of St. Matthew we are told, that when Pilate was forced by the tumult of the multitude, to condemn Christ to

VOL. VIII. to death against his own judgment, "he took
Act 3. Sc. 3. water and wash'd his hands, saying I am innocent of the blood of this just person;" and in Richard III. the second murderer says,

"A bloody deed!

"How fain, like Pilate, would I wash my hands,

"Of this most guilty murder!"

This explanation derives some confirmation from Falstaff's preceding speech.

"O I do not like this *paying back*, it is a double
"labour."

Act 4. Sc. 4. PRINCE HENRY.—Didst thou never see Titan kiss a dish of butter? pitiful-hearted *Titan*, that melted at the sweet tale of the sun? if thou didst, then behold this compound.

All the efforts of all the editors to explain this passage as it stands, are forced, unnatural, and convey no idea whatsoever; but if we adopt the simple amendment suggested by Theobald, and read *pitiful-hearted butter*, instead of *pitiful-hearted Titan*, the meaning will be clear, and the simile is strongly descriptive of Falstaff's fiery face, heated with exercise, and his sweaty appearance, which is the compound the Prince calls upon them to behold.

Act 4. Sc. 2. HOTSPUR.—By Heavens I cannot flatter, I defy
The tongue of smother—

To defy means here, to disdain.

FALSTAFF.

FALSTAFF.—Ten times more dishonourable ragged than Act 4. Sc. 2.
an *oldfac'd ancient*.

I agree with Theobald in reading old *feast-ancient*; for the shattered colours of a regiment are considered rather as a mark of honour than disgrace; and Falstaff says, two lines before, that his ragamuffins were the cankers of a calm world and a long peace.

HOTSPUR.—Now *esperance*, Percy, and set on.

Act 5. Sc. 2.

Mr. Malone observes, that *esperance* is used as a word of four syllables, and he is right; for in the French metre the *e* final always makes a syllable, though it does not in prose.

HENRY THE FOURTH.

SECOND PART.

VOL. IX.

PAGE 4.

Induction.—While the big year swoln with some other
grief.

Is thought with child by the stern war,
And so such thing.

The whole tenor of this speech of Rumour's
proves evidently that we ought to read, and
no such thing, instead of *so*.

Act 1. Sc. 2.

FALSTAFF.—You may keep it still a *face-royal*, for the
barber shall never earn sixpence out of it.

If nothing be taken out of a royal, it will
remain a royal as it was—this appears to me
to be Falstaff's shallow conceit. I cannot ap-
prove either of Johnson's explanation or that
of Steevens.

Act 3. Sc. 2.

FALSTAFF.—And sung those songs to the *overscutched*
huswives, which he heard the carmen whistle.

Pope and Steevens think that *overscutched*
means whipt or carted——Johnson that it
means dirty—Malone suspects that the word
is used in a wanton sense—but it appears to
me, that *overscutched* means, fatigued with
scutching.

To scutch flax, is a common expression, and
means,

means, to beat it when dried, in order to VOL. IX.
 separate the pith from the fibrous particles, Act 3. Sc. 2.
 which required much labour: at present there
 are machines invented for this purpose, but
 formerly it was done by hand; and was pro-
 bably performed by women, or huswives as
 Falstaff calls them.—Huswives, when whipt
 or carted, would take no great delight in
 hearing songs.

KING HENRY.—For what *in me* was purchased

Act 4. Sc. 4.

Falls upon thee in a more fairer sort.

Purchased may certainly mean acquired;
 and if the King had said, what *by me* was
 purchased, I should have been satisfied with
 the passage as it would stand—but, *what in
 me was purchased*, is a mode of expression to
 which I cannot reconcile myself, and should
 therefore propose to amend it by reading, for
 what in me was *purchase*, that is, was plun-
 der indirectly or forcibly obtained, and wrest-
 ed from the true owners, a common accepta-
 tion of the word *purchase* in Shakespeare's
 time.

So, in Henry V. page 356, the boy, in
 speaking of Bardolph and his associates,
 says,

“ They will steal any thing, and call it *purchase*.”

HENRY THE FIFTH.

VOL. IX.

Act 3. Sc. 4.

Can sodden water

The drink of *surreined* steeds, &c.

I believe that *surreined*, when applied to horses, may mean disabled by being worked too hard; but cannot agree with Malone in supposing, that the word alludes to the reins of the bridle: I suppose it rather alludes to the reins of the back, and that *surreined* may mean strained in the reins or kidneys.

Act 4. Sc. 5. BOURBON.—Shame and eternal shame! nothing but shame!

Let us die instant, once more back again.

I am still of opinion that the old reading

“ Let us die; *in* once more, back again,”

requires no amendment—as it is supported by the following passage in Fletcher’s *Mad Lover*, where Stremon says in his war-song,

“ Hark! how the horses charge! *in* boys in

“ The battle totters.”

The second folio reads,

“ Let us *fly in* once more, back again,”

which is perhaps the best reading; nor can I discover

discover that it makes nonsense of the passage, as Mr. Malone asserts, who allows no merit to that edition, for to *fly in* does not mean to run away, but to return to the charge with rapidity. VOL. X. Act 4. Sc. 5.

HENRY.—Why now you have unwish'd five thousand men, Act 4. Sc. 3.
Which likes me better than to wish us one.

Mr. Malone has laboured to prove, that Westmoreland, by wishing that he and the King, without more help, might fight the battle out, did not wish away the whole army, but five thousand men only; but I must confess that I do not understand his calculation, and I concur with Johnson in his observation on the poet's inattention.

ALICE.—De foot Madame, and de coun. Act 3. Sc. 4.

Mr. White observes, that as Alice speaks all the other words properly, we ought to read de foot, and de *gown*; but in that case we must leave out the following speech of Catherine's, in which she says that these words were—

“ De son mauvais, grosses et impudiques,”
a description that will not apply to *gown*,

HENRY THE SIXTH.

PART THE FIRST.

VOL. IX.

Act 1. Sc. 1. BEDFORD.—Comets importing change of time and states,
Brandish your *chrystal* tresses in the sky!

The epithet *chrystal* is applied to comets, in consequence of the resemblance which the tails of comets bear to those bundles of spun glass which are frequently used as ornaments to the hair.

Act 3. Sc. 1. WARWICK.—Sweet King, the bishop hath a *kindly gird*.

I ventured to assert in my comments, that Warwick means, by a kindly gird, a twitch or yearning of kindness; and Steevens expresses a wish that I had produced any example of the use of the word in that sense. I have no such example to produce; but Johnson says, in his Dictionary, that a *gird* means a twitch, a pang, which I consider as sufficient authority, when connected with the word *kindly*.

HENRY THE SIXTH.

PART THE SECOND.

VOL. X.

Act 4. Sc. 1.

As for *more* words, whose greatness answers words,
Let this my sword repeat what speech forbears.

Mr. Malone says that the old reading is,

“ As for words, whose greatness answers words,”

and that the word *more* was introduced by Rowe, which injures the sense, while it improves the measure; for which purpose I should chuse to read *mere* words instead of *more*, if any word is to be inserted.

HENRY THE SIXTH.

PART THE THIRD.

VOL. X.

Act 1. Sc. 1. YORK.—'Twas my inheritance as the *earldom* was.

What earldom? Surely the quarto is right,
which reads,

“ 'Twas my inheritance as the *kingdom* is.”

Act 1. Sc. 1. KING HENRY.—Reveng'd may she be on that hateful
Duke,
Whose haughty spirit winged with desire,
Will *cost* my crown.

I should read “ will *coast* my crown.”

To coast a vessel at sea, is to sail alongside
of her, till an opportunity offers of attacking
her with advantage.

Act 2. Sc. 3. MARGARET.—My Lord, cheer up your spirits, our foes
are nigh,
And your *soft courage* makes our followers faint.

As I cannot comprehend the meaning of
soft courage, I suppose that the true reading
is *soft carriage*, not *courage*.

Act 2. Sc. 5. FATHER.—What *stratagems*! How fell and butcherly
Erroneous, mutinous, and unnatural
'This deadly quarrel daily doth beget!

Mr.

Mr. Malone persists in his opinion, that the word *stratagem* means merely a subtle device in war, but I still adhere to mine, that it means an atrocious action, or disastrous event. VOL. X.
Act 2. Sc. 5.

Can we suppose that a father, in the paroxysm of despair, on finding that he had killed, with his own hand, his only son, should call that horrid deed a subtle device in war? when Lorenzo says, in the Merchant of Venice, that

“ The man who has no musick in his soul

“ Is fit for treasons, stratagems, and spoils,”

could he mean to rank the subtle devices of war in the same class with the most heinous crimes?

We find the word *stratagem* in the true Chronicle History of King Lear, page 417, where Regan says to the Messenger,

“ Hast thou the heart to act a *stratagem* ?

“ And give a stab or two, if need require ?”

It here appears that Regan's stratagem, or subtle device in war, was assassination.

But to appeal only to the passage before us, how will Mr. Malone apply the epithets, erroneous—mutinous—and unnatural, to the subtle devices of war?

RICHARD THE THIRD.

VOL. X.

Act 1. Sc. 1. GLOCESTER.—Grim-visag'd war has smooth'd his wrinkled front,
And now, &c.
He capers nimbly in a lady's chamber,
To the lascivious pleatings of a lute.

I have now no doubt but the pronoun *he* refers to grim-visag'd war, which renders the passage highly poetical.

Act 1. Sc. 3. MARGARET.—Did York's dread curse prevail so far with Heaven,
That Henry's death, my lovely Edward's death,
Their kingdom's loss, my woeful banishment,
Could all *but* answer for that peevish brat?

This is the reading of all the editions, yet I am persuaded that we ought to read—

“ Could all *not* answer for that peevish brat?”

The sense requires it; and there are no words so frequently mistaken for each other, as *but* and *not*.

Act 4. Sc. 4. RICHARD.—Stay Madam, I must speak a word with you.

Johnson says that part of the subsequent dialogue is ridiculous, and the whole of it improbable; but I cannot agree with him in this opinion; I see nothing ridiculous in any part

part of it, and with respect to probability, it was not unnatural, that Richard, who by his art and wheedling tongue had prevailed upon Lady Anne to marry him in her heart's extremest grief, should hope to persuade an ambitious, and, as he thought, a wicked woman, to consent to the marriage of her daughter, which would make her a queen, and aggrandize her family. VOL. X.
Act 4. Sc. 4.

RICHARD.—Let not our babbling dreams affright our souls. Act 5. Sc. 3.

I should suppose that this and the three following lines were spoken by Richard to himself, and not addressed to his officers.

RICHMOND.—*Abate* the edge of traitors, gracious Lord! Who would reduce those bloody days again. Act 5. Sc. 3.

Steevens says that to *abate* means here to subdue, but I think it rather means to *blunten*, as corresponding better with the word edge; to subdue an edge, would be an uncouth expression.

TROILUS AND CRESSIDA.

VOL. X.

Act 1. Sc. 3.

NESTOR.—Then, the thing of courage,
 As rous'd by rage, with rage doth sympathize
 And with an accent tun'd in self-same key,
Returns to chiding fortune.

The allusion here is to the full cry of hounds when in pursuit of their game, which in the language of poetry was termed *chiding*.

So in the fourth act of the *Midsummer Night's Dream*, Hippolyta says,

“ I was with Hercules and Cadmus once,
 “ When, in a wood of Crete, they bayed the bear
 “ With hounds of Sparta, never did I hear
 “ Such gallant *chiding*.”

Returns, in the last line, means *replies*.

Act 1. Sc. 5.

CRESSIDA.—Yet I hold off, women are angels wooing;
 Things won are done, joy's soul *lies* in the doing.

This is the reading of all the editions, yet it must be erroneous; for the last six words of the passage are totally inconsistent with the rest of Cressida's speech, and the very reverse of the doctrine she professes to teach; I have therefore no doubt that we ought to read,

“ Joy's soul *dies* in the doing,”

which

which means that the fire of passion is extinguished by enjoyment—the word *doing* being used in a wanton sense. The following lines, spoken by her, confirm the justness of the amendment. VOL. X. Act 1. Sc. 5.

“ That *she* belov'd, knows nought that knows not this;
 “ Men prize the thing ungain'd more than it is;
 “ That *she* was never yet, who ever knew
 “ Love gat so sweet as when desire did sue;
 “ Therefore this maxim, out of love I teach,
 “ Atchievement is command, ungain'd, beseech.”

Wooring, in the first line, means while wooed.

TERSITES.—I will hold my peace when Achilles's *brache* bids? Shall I? Act 2. Sc. 1.

I believe *brache* to be the true reading; it certainly means a bitch, not a dog, which renders the expression more abusive and offensive: Thersites calls Patroclus Achilles's *brache*, for the same reason that he afterwards calls him his male-harlot and his masculine whore.

PATROCLUS.—Why am I a fool?

Act 2. Sc. 3.

TERSITES.—Make that demand of the prover.

The reading of the folio would require no comment, but that before us is rather abstruse.—Perhaps Thersites may mean to say, ask that question of yourself, who prove that you are one.

PANDARUS.—The shaft confounds

Act 3. Sc. 1.

Not that it wounds,

But tickles still the sore.

Both

VOL. X. Both Malone and Musgrave have, in my
 Act 3. Sc. 1. opinion, mistaken the meaning of this passage:—Pandarus means to say, that the shaft confounds, not because the wounds it gives are severe, but because it still tickles the sore.

To *confound* does not signify here to *destroy* but to annoy and perplex, and *that it wounds* does not mean that *which it wounds*, but *in that* it wounds, or because it wounds.

Act 3. Sc. 3. CALCHAS.—Appear it to your mind,
 That though the sight I bear of *things, to Jove*
 I have abandoned Troy.

The folio reads in *things to love*, which appears to me to have no meaning, unless we adopt the explanation of Steevens, which would make some kind of sense of it.—The present reading, though supported by Johnson and Malone, is little better than nonsense; and there is this obvious objection to it, that it was Juno, not Jove, that persecuted the Trojans, Jove wished them success; and though we may abandon a man to his enemies, we cannot say, with propriety, that we abandon him to his friends. Let me add, that the speech of Calchas would have been incomplete if he had said, that he abandoned Troy from the sight he bore *of things*, without explaining it by adding the words *to come*; I should therefore adhere to that reading, which I consider as one of those happy amendments which do not require any authority to support them; I therefore read with Theobald,

“ That

"That thro' the sight I bear of things *to come*."

Act 3. Sc. 3.

The merit of Calchas did not merely consist in his having come over to the Greeks; he had revealed to them the fate of Troy, which depended on their conveying away the Palladium, and the horses of Rhesus, before they drank of the river Xanthus.

HECTOR.—Whom must we answer?

Act 4. Sc. 5.

MENELAUS.—The noble Menelaus.

As I cannot suppose that he would style himself the noble Menelaus, I think Ritson right in giving this last speech to Æneas.

THERSITES.—On the other side, the policy of those crafty *swearing* rascals. Act 5. Sc. 4.

Theobald has suggested a happy amendment, by reading *sneering* instead of *swearing*; sneering was applicable to the characters of Nestor and Ulysses, but swearing was not.

SERVANT.—You are in a state of grace, Sir.

Act 5. Sc. 2.

PANDARUS.—*Grace!* not so friend; honour and lordship are my titles.

Pandarus disclaims the title of *grace*, as he was a lord only, not a duke.

TIMON OF ATHENS.

VOL. X.

Act 1. Sc. 1.

TIMON.—Good morrow to you, gentle Assemanthus!

ASSEMANTUS.—'Till I be gentle, wait for thy good morrow,

When thou art Timon's dog, and these knaves honest.

If we suppose that the first line was not spoken by Timon, but by some other person, the reply of Assemanthus will require no explanation; those attempted by Johnson and Malone appear to me far-fetched and unnatural.

Act 2. Sc. 2.

FLAVIUS.—Tho' you hear now (too late) yet now's a time.

The parenthesis including the words *too late*, destroys the sense of the passage; it should be struck out, and the line printed thus:

“ Tho' you hear now, too late, yet now's the time.”

Act 4. Sc. 1.

TIMON.—The rest of thy *fees* oh Gods!

The senators of Athens, &c.

We must surely read *foes* instead of *fees*.

Act 4. Sc. 1.

TIMON.—To *general filths*,

Convert on the sudden, green virginity!

Do it in your parent's eyes.

Steevens thinks that *general filths* means
common

common sewers; I think it means common
 prostitutes, which Timon exhorts the virgins
 to become. The words, green virginity, are
 not here used in the accusative case, and
 governed by the verb *convert*, but are an
 apostrophe to the virgins themselves.

TIMON.—To such as may the *passive drugs* of it
 Freely command.

Act 4. Sc. 3.

Though all the modern editors concur in
 this reading, it appears to me corrupt; the
 epithet *passive* is seldom or ever applied to
 inanimate objects, except metaphorically; and
 I cannot conceive what Timon can mean by
 the passive drugs of the world, unless he
 means every thing that the world affords;
 but in the first folio the reading is not *drugs*,
 but *drugges*, which leads us to the true word
drudges: this makes the sense clear, and is
 nearer in the trace of the letters to the old
 reading, than the word *drugs*.

Johnson says in his Dictionary, that a *drug*
 means a *drudge*, and quotes this very passage
 as an example; but he is surely mistaken, and
 it is better to consider this passage as erro-
 neous, than to allow, merely on such slight
 authority, that *drug* and *drudge* are syno-
 nymous.

ALCIBIADES.—Not a man
 Shall pass his quarters, &c.

Act 5. Sc. 5.

But shall be remedied *to* your publick laws.

This is not sense, if we read with the se-
 cond

VOL. X. cond folio, *by* your laws, instead of *to*, the
 Act 5. Sc. 5. passage would be more grammatical, but still
 it would mean, that the offender was the per-
 son to be remedied, which is absurd; I there-
 fore propose to read,

“ But shall be render'd to your publick laws.”

Act 5. Sc. 5. ALCIBIADES.—Taught thee to make vast Neptune weep
 for aye
 On thy low grave; on faults forgiven.

The sense of this passage is obscured by the false punctuation; there should be a full stop, or rather a break, after the word *grave*, for with that Alcibiades concludes his moralising reflections—he then addresses himself to the senators of Athens, and desires them to march on, all their faults being forgiven.

CORIOLANUS.

CORIOLANUS.

VOL. XII.

BRUTUS.—The present wars devour him, he is grown
too proud to be so valiant. Act 1. Sc. 1.

I agree with Warburton that the first part of this passage is an imprecation, and ought to be pointed as such; the meaning of the latter part is, that so much valour, joined to so much pride, would prove dangerous to the people.

CORIANUS.—And at all times
To *under-crest* your good addition,
To the fairness of my power. Act 1. Sc. 9.

I think that to *under-crest* your good addition, means to surpass it, to rise as a crest above it, the crest being always worn at the top of the helmet. So, in Antony and Cleopatra, page 661, Cleopatra, in describing Antony, says,

“ His legs bestrid the ocean, and his rear'd arm
“ *Crested* the world.”

BRUTUS.—It shall be then to him, as our *good will*
All sure destruction. Act 2. Sc. 1.

Both Malone and Tyrwhitt mistake the meaning of this passage; the word *will* is

VOL. XII. here used as a verb, and *as our good wills*
 Act 2. Sc. 1. means, as our interest requires.

Act 3. Sc. 1. CORIOLANUS.—Could never be the *native*
 Of our so frank donation.

If the word *native* can mean, as Dr. Johnson supposes, the *natural parent*, or cause of birth, this passage may be right as it stands; but as I don't think that it can bear that meaning, I am inclined to read *motive* instead of *native*, which is surely a more natural expression.

Act 4. Sc. 6. MENENIUS.—He and Aufidius can no more atone
 Than *violentest contrariety*.

I should read *contrarieties*, in the plural.

Act 4. Sc. 7. AUFIDIUS.—But he has a merit
 To choke it in the *utterance*.

Steevens agrees with me in thinking, that these words, *in the utterance*, do not allude to Coriolanus himself, but the encomiums pronounced on him by his friends. A sentiment of a similar nature is expressed by Adam, in the second act of *As You Like It*, where he says to Orlando,

“ Your praise is come too quickly home before you,
 “ Know you not, Master, to some kind of men
 “ Their graces serve them but as enemies?
 “ No more do your's; your virtues, gentle Master,
 “ Are sanctified and holy traitors to you.”

MENENIUS.

MENENIUS.—A pair of tribunes that have rack'd for Act 5. Sc. 1.

Rome

To make coals cheap.

As I cannot understand this reading, notwithstanding Mr. Steevens' explanation, I should read

“ That have rack'd *fair* Rome.”

The word *wreck* was formerly spelt *rack*.— I suppose that in this passage *rack'd* means *wreck'd*; and think it probable that when Prospero says in the Tempest,

“ And like this unsubstantial pageant faded

“ Leave not a rack behind.”

What he meant to say was *wreck*.

AUFIDIUS.—'Till at the last

Act 5. Sc. 5.

I seemed his follower, not partner, and

He waged me with his countenance, as if

I had been his mercenary.

That is, he rewarded me with a gracious condescending look, as if I had been one of his dependents. This appears to me to be the meaning, and I am confirmed in that conjecture by the following passage in Cartwright's Love's Convert, where Pyle, in the fourth scene of the fourth act, says to Prusias,

“ You rate your looks; perhaps have faces of

“ All prices; pay your debts by *countenance*.”

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Act 5. Sc. 5.

AUFIDIUS.—Name not the God, thou boy of tears.—

CORIOLANUS.—Ha!

AUFIDIUS.—No more.

Tyrwhitt observes that these words, *no more*, should rather be given to the first Lord, as it was not the business of Aufidius to put a stop to the altercation—but it appears to me that Aufidius does not mean by these words to put an end to the contest, but merely to tell Coriolanus that he was no more than what he called him, *a boy of tears*, which provokes Coriolanus to the utmost degree of rage.

JULIUS CÆSAR.

VOL. XII.

Act 2. Sc. 1.

BRUTUS.—The abuse of greatness is, when it disjoins
Remorse from power.

Though Warburton, Johnson and Steevens, agree in thinking that in this place *remorse* means pity, I cannot accede to that opinion; I think it rather means, the apprehension of consequences, the fear of future repentance.

Act IV. Scene I.—According to the stage direction, this scene is laid at Rome, and in Antony's house; but this is erroneous, for the servant had informed Antony, in the last scene but one, that Octavius was come to Rome, and that he and Lepidus were at Cæsar's house; on which Antony says,

“ And thither will I straight to visit them.”

ANTONY

ANTONY AND CLEOPATRA.

VOL. XII.

Act 1. Sc. 3.

CLEOPATRA.—I'm quickly ill and well,
So Antony loves.

I think Malone's first idea of this passage a more natural construction than that of Steevens.

Act 2. Sc. 1.

POMPEY.—Can from the lap of *Egypt's widow* pluck
The ne'er lust-wearied Antony.

Pompey calls Cleopatra *Egypt's widow*, because she had been married to her brother Ptolomy, who was killed when Julius Cæsar was attacked by the Alexandrians.

Act 2. Sc. 2.

ENOBARBUS.—Her gentlewomen, like the Nereides,
So many mermaids, tended her *i' the eyes*,
And made their *bends*, adornings; at the helm
A seeming mermaid steers.

I had determined, in this publication, not to enter into a controversy with the editors on the subject of any of my former comments; but I cannot resist the impulse I feel to make a few remarks on the strictures of Mr. Steevens, both on the amendment I proposed of this passage, and my explanation of it; for if I could induce him to accede to my opinion, it would be highly gratifying to me.

His

His objection to the amendment I proposed, that of reading *in the guise*, instead of *in the eyes*, is, that the phrase, *in the guise*, cannot be properly used without adding something to it, to determine precisely the meaning; and this as a general observation, is perfectly just, but it does not apply to the present case, for the preceding lines,

“ Her gentlewomen, like the Nereides

“ So many *mermaids*

and the subsequent line,

“ A seeming *mermaid* steers”

very clearly point out the meaning, and the reference, of the word *guise*; if you ask, “ in what guise?” I answer, in the guise of mermaids, and the connection is sufficiently clear, even for prose, without claiming any indulgence for poetical liberty; but this objection may be entirely done away, by reading *that guise*, instead of *the guise*, which I should have adopted, if it had not departed somewhat farther from the text.

With respect to my explanation of the words, *and made their bends, adornings*; I do not think that Mr. Steevens' objections are equally well founded.

He says, that a mermaid's tail is an unclassical image, adopted from modern signposts;—that such a being as a mermaid did never actually exist, I will readily acknowledge,

VOL. XII.

Act 2. Sc. 2.

ledge, but the idea is not of modern invention; in the oldest books of heraldry you will find mermaids delineated in the same form that they are at this day—the Earl of Howth, whose family came over with the Conqueror, has a mermaid for one of his supporters.

Mr. Boyse, in his Pantheon, tells us, that the syrens were the daughters of Achelous, that their lower parts were like fishes, and their upper like women; and Virgil's description of Scylla, in his third *Æneid*, corresponds precisely with the modern idea of a mermaid,

“ Primâ hominis facies, et pulchro pectore virgo,
“ Pube tenus; postremâ, immani corpore *pristis*.”

I have therefore no doubt but this was Shakespeare's idea.

Mr. Steevens' observation on the awkward and ludicrous situation of Cleopatra's damsels, when involved in their fishes' tails, is jocular and well imagined; but his jocularities proceed from not distinguishing between reality and deception. If a modern fine lady were to represent a mermaid at a masquerade, she would contrive, I have no doubt, to dress in that character, and yet preserve the free use of *all* her limbs. Nor would this be difficult, for the mermaid is not described as resting on the extremity of her tail, but on one of the bends, which might conceal the lady's feet.

Notwithstanding the arguments of Malone and Steevens, in support of the present reading,

reading, I can find no sense in it; let those VOL. XII.
who can understand it, reject my amendment. Act 2. Sc. 2.

ENOBARBUS.—Speak you of Cæsar?—how? the non- Act 3. Sc. 2.
pareil?

AGRIPPA.—*Oh Antony!* oh thou Arabian bird!

We should read *of* Antony, instead of *oh*.

“ Speak you of Cæsar, he is the nonpareil;

“ Speak you of Antony, he is the Arabian bird.”

ENOBARBUS.—What willingly he did confound, he Act 3. Sc. 3.
wailed:

Believe it, till I *weep* too.

I should certainly adopt Theobald's amendment, and read

“ Believe it, till I *wept* too.”

And the meaning is, believe me, he lamented the death of Brutus so bitterly, that I was affected by his affliction, and wept also.

Steevens' explanation of the present reading is so forced, that I cannot clearly comprehend it.

ANTONY.—When the best hint was given, he not took it, Act 3. Sc. 4.
Or did it *from the teeth*.

That is, as we say, from the teeth outwards.

So, in the second act of Massinger's *Virgin Martyr*, Spungius asks Harpax, “ How the devil likes a commoner?” To which Harpax replies, “ that he loves him from the *teeth outwards*.”

THYREUS.

VOL. XII.

Act 1.Sc.11.

THYREUS.—Thus then; the most renown'd Cæsar,
intreats, &c.

This passage is so clearly expressed, that it requires no explanation; I should therefore have passed it over in silence, if Steevens had not said, in his note on it, that Enobarbus was the buffoon of the play. But surely that gallant witty fellow does not deserve that degrading appellation; on the contrary, he appears to have more good sense and sagacity, than any other person in the drama.

CYMBELINE.

CYMBELINE.

VOL. XIII.

Act 2. Sc. 5.

POSTHUMUS.—Perchance he spake not,
But like a full-acorn'd boar, a *German* one,
Cried oh! and mounted.

I entirely agree with Pope, Warburton, and
Johnson, in reading

“ A *churning* on.”

A most happy amendment, which, with a slight alteration, renders the image more strong and poetical; the word *churning* might be easily mistaken for *German*, and *on*, not *one*, is actually the old reading; *German* would be merely an unmeaning epithet.

PERICLES,

PERICLES,
PRINCE OF TYRE.

VOL. XIII.

Act 1. Sc. 4. CLEON.—For *riches* spread herself even in the streets.

I have already stated my sentiments on this subject, but possibly *riches* may have been intended for the French substantive, *richesse*.

Induction
to Act 2.

GOWER.—The good in *conversation*
Is still at Tharsus.

That is, the good Prince, the subject of conversation, is still at Tharsus.

Induction
to Act 2.

GOWER.—And here he comes; what shall be next?
Pardon, old Gower, this *longs* the text.

I don't approve of Steevens' explanation; the meaning seems to me to be this, pardon old Gower, if he does not tell you what comes next, as that belongs to the text, not to the induction—*longs*, for *belongs*, is not a more licentious abbreviation than many that occur in Shakespeare.

Act 3. Sc. 1. PERICLES.—Thy loss is more than can thy *portage* quit,
With all thou shalt find here.

It appears to me, that the word *portage* is not used in any of the senses ascribed to it
by

by Malone or Steevens; thy *portage* means VOL. XIII. merely, thy freight, from the French verb Act 2. Sc. 1. porter, to carry. Her loss means, the death of her mother.

1st GENTLEMAN.—Our lodgings standing bleak upon Act 3. Sc. 2.
the sea,
Shook as the earth did quake,
The very principals did seem to rend
And *all to topple*.

All to topple means, and every thing to tumble down; the word *all* does not refer, as an augmentative, to *principals* only.

MARINA.—I said, my Lord, if you did know my Act 5. Sc. 1.
parentage
You would not do me violence.

I could not at first conceive what violence Marina had to complain of on the part of Pericles; but that is explained in a subsequent part of this scene, in which he says,

“ Didst thou not say, when *I did push you from me*
“ (Which was when I perceived thee) that thou camest
“ From good descending?”

The pushing her back was the violence she alludes to.

Mr. Steevens, in his enumeration of the plays altered from Shakespeare, has omitted Lillo's Marina, which is entirely formed from this play, and should have been inserted in the list, if Pericles be really the production of Shakespeare.

PERICLES.

VOL. XIII.

Act 5. Sc. 3.

PERICLES.—And what for fourteen years no razor
touch'd

To grace thy marriage-day, I'll beautify.

Mr. Steevens has justly condemned my former note on this passage, as Pericles had vowed, in the third act, that until Marina should be found, who was then an infant,

“Unscissar'd shall this hair of mine remain.”

KING LEAR.

VOL. XIV.

Act 1. Sc. 1.

LEAR.—No less in space, validity and pleasure
Than that *confirm'd on* Goneril.

The folio reads,

“Than that *confer'd on* Goneril.”

Why was not this reading retained, which is equally good sense and better English? we confer *on* a person, but we confirm *to* him.

EDMUND.—If this letter speed,
And my invention thrive, Edmund the base
Shall *top* the legitimate.

Act 1. Sc. 2.

It is of little consequence whether we read, *top* the legitimate, with Steevens, or *toe* the legitimate, with Hanmer, as both these words make sense of the passage, and there is no authority for either, as the quartos read—“Shall tooth' legitimate,” and the folio “To th' legitimate.”—It is possible, however, that what Shakespeare wrote was—“*foe* the legitimate;”—a metaphor taken from the game of piquet, in which, when the younger makes a better game, in the hand, than the elder, he is said to *foe* him, and the elder is said to be foed, which expresses precisely Edmund's meaning:

VOL. IX. meaning: but this is offered as a conjecture
Act 1. Sc. 2. only, not as an amendment.

Act 1. Sc. 2. GLOSTER.—And all this done upon the *gad*.

To *gad* means, to run wildly from place to place, without any certain object or direction, which is descriptive of Lear's conduct—there may be some allusion to the gad-fly, but none to Ritson's iron bars.

Act 1. Sc. 2. GLOSTER.—I would unstate myself to be in a due
resolution.

Mr. Malone says that he has never found the substantive *resolution* used in the sense which I have attributed to it, in my former explanation of this passage; he might have found it in the fifth scene of the third act of Massinger's *Picture*, where Sophia says,

“ I have practised,

“ For my certain *resolution*, with these courtiers.”

And in the last act she says to Baptista,

“ What could work upon my Lord

“ To doubt my loyalty? nay more to take,

“ For the *resolution* of his fears, a course

“ That is, by holy writ, denied a Christian?”

Act 1. Sc. 4. LEAR.—How now daughter! what means that *frontlet* on?

Meaning—why that frowning aspect?

So, in the First Part of Henry IV. Henry says to Worcester,

“ And Majesty might never yet endure

“ The moody *frontlet* of a servant's brow,” &c.

LEAR.

LEAR.—Who is it that can tell me who I am? *Lear's* Act 1. Sc. 4.
shadow.

The folio gives these last words to the fool;
and, I think, rightly.

EDMUND.—Have you nothing said
Upon his party, 'gainst the Duke of Albany? Act 2. Sc. 1.

That is, on the *subject* of his party, against
the Duke of Albany. Henley's is a strange
explanation; could Edgar have offended
Cornwall by speaking in his behalf?

KENT.—Like rats, oft bite the holy cords in twain Act 2. Sc. 2.
Which are too *intrinse* to unloose.

This is the reading of Mr. Malone, who
supposes the word *intrinse* is a substitute for
intrinsicate; but there is no authority for
reading either, and if I were to chuse be-
tween the two, I should prefer *intrinsicate* to
intrinse, because the former is a word ac-
knowledged in the English language, and the
other is not.

The reading of the quarto is, to *intrench*,
that of the folio *t'intrince*, the reading which
I propose is *intricate*, a more natural expres-
sion than *intrinse*, and which deviates but
little from the old reading.

FOOL.—Cry to it nuncle, as the Cockney did to the eels, Act 2. Sc. 4.
when she put them into the paste alive, she rapped
them on the coxcomb and cried, *down, wantons, down.*

Johnson says that the Fool means to hint,
2 Q that

VOL. XIV. that the eels and Lear were in the same
 Act 2. Sc. 4. danger; but the remark is injudicious, for
 the Fool does not mean to compare Lear
 himself to the eels, but his *rising choler*.

Act 2. Sc. 4. LEAR.—Do you but mark how this becomes the house.

If this be the true reading, Warburton has
 justly explained it, but I should be tempted
 to read

“How this becometh us,”

which resembles it in the trace of the letters,
 and is a more natural expression.

Act 2. Sc. 4. LEAR.—You heavens give *that* patience patience I need.

I think the redundant word in this line is
 not *patience*, but *that*, and should read it
 thus:

“You heavens grant me patience!—patience I need.”

Act 2. Sc. 4. EDGAR.—Poor Tom’s a-cold—I cannot *daub* it further.

Warburton says, that to *daub* means to *dis-*
guise; I think it rather means, to play the
 fool.—So, in the Merry Wives of Windsor,
 Ford, speaking of the old woman of Brent-
 ford, says,

“She works by charms, by spells, by the figures and
 “such *daubery*.”

And Edgar says, in his preceding speech,

“Hard is the trade must *play the fool* to sorrow,
 “Angering itself and others.”

KENT.

KENT.—If fortune brag of two *she loved and hated*
One of them now behold.

The meaning of this passage appears to me to be this:—If fortune, to display the plenitude of her power, should brag of two persons, one of whom she had highly elevated, and the other she had wofully depressed, we now behold the latter.—The quarto reads *or* hated, instead of *and*, which seems to confirm this explanation; but either reading will express the same sense.

ROMEO AND JULIET.

VOL. XIV.

Act 1. Sc. 4. MERCUTIO.—Tut, dun's the *mouse*, the constable's own word.

I believe it is *mouse* that Mercutio calls the constable's own word, which I suppose to have been used as an exhortation to silence. In the first act of Suckling's *Goblins*, when the sergeant arrests Orsabrin, he says, "*topo* is the word if he do."—Now *topo* is a mouse in Italian.

Act 1. Sc. 4. ROMEO.—The game was ne'er so fair and I am *done*.

A broken gamester, at this day, is said to be *done up*.

Act 1. Sc. 4. MERCUTIO.—Of this *save-reverence* love, in which thou stick'st.

I believe we should read *sir-reverence*, which is still a vulgar name for the human excrement. Mercutio gives love this filthy appellation, supposes Romeo to be sticking in it, and proposes to draw him out of it.

PAGE 373. MERCUTIO.—And in this state she gallops night by night, &c.

PAGE 374. On courtier's knees, who dream on court'sies straight;
Sometimes she gallops o'er a courtier's nose,
And then he dreams of smelling out a suit.

I cannot

I cannot perceive any vicious repetition in VOL. XIV. this passage.—Mercutio says, that when PAGE 374. Queen Mab gallops over the *knees* of a courtier, he dreams on court'sies, but when she gallops over his *nose*, he then dreams of smelling out a suit; the different causes produce those different effects.

JULIET.—Back foolish tears! back to your native springs! Act 3. Sc. 1.
Your tributary tears belong to *woe*,
Which you, mistaking, offer up to *joy*.

This passage has been past over without notice by all the editors, yet it is materially erroneous, for it appears evidently, from the tenor of Juliet's reasoning, and her actual situation, that we should transpose the words *woe* and *joy*, and read the passage thus:—

“ Your tributary drops belong to *joy*,
“ Which you, mistaking, offer up to *woe*.”

Juliet was weeping at this moment for the death of Tybalt, but, recollecting herself, she rebukes her tears for flowing for his loss, when they ought to flow for joy, on account of Romeo's safety.

NURSE.—The county Paris, has *set up his rest*
That you shall rest but little.

Act 4. Sc. 5.

Mr. Steevens says that this phrase, *to set up his rest*, is taken from the manner of firing the arquebuse by resting it on supporters; but I think he is mistaken, and that no such allusion is intended: it is, in fact, a gambling expression,

VOL. XIV. expression, and means, that a person had de-
Act 4. Sc. 5. termined and laid down the stake he should
play for.—In the passage quoted by Steevens
from the Elder Brother, when Eustace says

“ My rest is up, and I will go no less,”

he means to say, “ my stake is laid, and I
will not play for a smaller.”

The phrase very frequently occurs in Beau-
mont and Fletcher, and I have more than
once taken notice of it, in my comments on
their plays—I shall not therefore enlarge upon
it in this place.

It is used also by Lord Clarendon in his
history, where, speaking of the Puritans, he
says, “ they had *set up their rest* upon that
stake, and to go through with it, or to perish
in the attempt.”

The phrase is indeed of great antiquity, for
in the old comedy of Supposes, published in
1587, Dulippo says,

“ Of whom one, peradventure, shall lose a great sum
“ before he wins one stake; and at last, half in anger,
“ shall set up his rest, win it, and after that another,
“ till at last he draws the most part of the money to
“ his heap.”

This single passage is sufficient to prove,
that the phrase is taken from gaming.

HAMLET.

VOL. XV.

Act 1. Sc. 1.

HORATIO.—And the sheeted dead
Did squeak and gibber thro' the Roman streets.

— — — — —
As stars with trains of fire, and dews of blood
Disasters in the sun, and the moist stars, &c. &c.

To suppose that the corruption of this passage is owing to the loss of one or more intermediate lines, is to give it over as incurable, instead of attempting to recover it; nor is it likely that such an omission should have obtained in all the old editions. I shall therefore endeavour to cure it; as quacks sometimes succeed, when regular physicians have failed.

One of the common acceptations of the particle *as*, is *whilst*. Of this, Johnson, in his Dictionary, gives the following examples:

“ These haughty words Alecto's rage provoke,

“ And frighted Turnus trembled *as* she spoke.”

DRYDEN.

“ Makes itself clear, and *as* it runs, refines.”

ADDISON.

Now if we suppose that, in this passage, *as* is used in the sense of *whilst*, the third line becomes as completely connected with those which precede it, as it could be by the introduction of another, and the only difficulty

VOL. XV. culty remaining is, to connect it with those
 Act 1. Sc. 1. that follow; which cannot be done, according to the present reading, for want of a verb. I am therefore inclined, although there be no authority for it, to adopt Malone's conjecture, and to read, "*disastrous dimm'd* the sun," instead of "*disasters in* the sun." With this alteration the passage will run thus:—

" And the sheeted dead
 " Did squeak and gibber in the Roman streets;
 " As (whilst) stars with trains of fire and dews of blood
 " Disastrous dimm'd the sun."

which is both intelligible and grammatical; nor is the deviation from the text greater than has been admitted in many other passages.

Act 1. Sc. 5. GHOST.—Unhousel'd, disappointed, unannealed.

Whether we read *disappointed* or *unappointed*, is of little consequence, as the sense of both these words is the same; but though I am not in general an advocate for alliteration, I think it would have a good effect in this passage, and should wish to read,

" Unhousel'd, unappointed, unannealed,"

unless we read *unanointed* instead of *unappointed*, which I should prefer.

The authorities cited by the editors are, I think, sufficient to prove, that *unanneyled* might possibly mean *unanointed*, if that were the word used in the text; but that is not the case, and the original reading, *unaneled*,
 will

will bear an interpretation more strong and poetical, than that which they contend for. VOL. XV.
Act 1. Sc. 5.

To *annele*, or anneal, as it is now spelt, is a term used by the blowers of glass.—If a glass, when blown, were to be immediately exposed to the open air, it would shiver into pieces; to avoid this, it is conveyed into what is called an annealing furnace, of a moderate degree of heat, in order to inure it by degrees to the cold—to that practice the Ghost may possibly allude, and mean to complain, that he was sent to his account, without any preparation that might enable him to sustain the dreadful change he was about to undergo. If this idea of mine be just, which I offer with much diffidence, we may read,

“ Unhousel'd, unanointed, unannealed.”

QUEEN.—We pray thee, throw to earth
This *unprevailing* woe.

Act 1. Sc. 2.

Unprevailing means *unavailing*, which is probably the true reading.

HAMLET.—Gentlemen, you are welcome to Elsinoor, your hands! come then! the appurtenance of welcome is fashion and ceremony, let me *comply with* you in this garb. Act 2. Sc. 2.

I cannot agree with Steevens in supposing, that to *comply with* means to *compliment*, either in this passage or that he has alluded to in the 338th page. Hamlet means to say,

VOL. XV. say, that since the appurtenance of welcome
Act 2. Sc. 2. was fashion and ceremony, he would join
with them in adopting it.

Act 3. Sc. 1. I cannot reconcile myself to the exhibition
in dumb shew, preceding the mock tragedy,
which is injudiciously introduced by the
author, and ought to be omitted in the per-
formance; as we cannot well conceive why
the mute representation of his crime should
not as much affect the conscience of the
King, as the scene which follows it.

Act 3. Sc. 3. KING.—Tho' inclination be as sharp as will,
My stronger guilt defeats my strong intent.

The distinction I stated in my original
comments, between *inclination* and *will*, is
supported by the following passage in the
laws of Candy, where Philander says to
Erota,

“ I have a *will* I am sure, howe'er my heart
“ May play the coward.”

Act 3. Sc. 4. POLONIUS.—I'll *silence* me e'en here.

Johnson says that this means, *I'll use no
more words*; an awkward interpretation, yet
the only one the passage will bear, as it now
stands; but as Polonius, after saying this,
immediately hides himself behind the arras,
I am inclined to read,

“ I'll *sconce* me even here.”

Sconce

Sconce being used for *ensconce*, a species of abbreviation not unusual in Shakespeare. VOL. XV. Act 3. Sc. 4.

In the *Merry Wives of Windsor*, Falstaff says, when Mrs. Page is coming in,

“ She shall not see me; I will *ensconce* myself behind
“ the arras.”

OPHELIA.—Oh! how the *wheel* becomes it?

Act 4. Sc. 5.

I am inclined to think that, by the *wheel*, Ophelia means the burden;—yet the word is capable of another meaning; there is a species of song, called a *rondeau*, in which it is the practice to sing the whole song through, and then to conclude, by returning to the first part and repeating it—possibly Ophelia might call this the *wheel*.

HAMLET.—The body is with the King.

Act 4. Sc. 2.

That is, in the King's house; *chez le Roi*, as the French would express it.

KING.—The other motive, &c.

Act 4. Sc. 7.

Is the great love the general gender bear him,
Which dipping all his faults in their affection,
Work like the spring that turneth wood to stone,
Convert his gyves to graces.

This passage, as it stands, is neither sense or grammar. I am therefore surprised that none of the editors have adopted the reading of the folio,

“ *Would* like the spring,” &c.

which

vol. xv. which reconciles it to both, and must be the
Act 4. Sc. 7. true one.

Act 5. Sc. 2. HAMLET.—He did comply with his dug, before he
suck'd it.

I have no doubt but we ought, in this
place, to read *compliment*, instead of *comply*.

OTHELLO.

VOL. XV.

Act 1. Sc. 3.

DESDEMONA.—That I do love the Moor to live with
him

My downright violence and *storm* of fortunes
May trumpet to the world.

I was formerly an advocate for reading *scorn*, which is that of the quarto; but the following passage, in the Honest Man's Fortune, has induced me to suspect that *storm* may possibly be right; it is in the fourth act, where Longueville, speaking of Montague, says,

“ But time and fortune run your courses with him,

“ He'll laugh, and *storm* you when you shew most
“ hate.”

Seward reads *scorn* in this passage also, and perhaps he may be right: *storm*, however, is the reading of all the old copies.

But if the word *storm* be adopted here, it will be necessary to amend the passage, by reading *fortune*, in the singular, instead of *fortunes*, which is that of the oldest quarto. If this alteration be not admitted, I must revert to my former opinion; for though the *storm of fortune* may be sense, it appears to me that *storm of fortunes*, in the plural, is
not;

VOL. XV. not; and if this reading be retained, the
Act 1. Sc. 3. authority I have cited will not apply to the
passage.

I am rebuked by Malone for having asserted, that Steevens, who supported the present reading, had not explained it: I repeat the assertion; and have no doubt but Mr. Steevens himself, had he reconsidered the passage, would have acknowledged, that he had not explained it; for a man of his judgment could not fail to perceive, as soon as the point was suggested to him, that Desdemona must have meant, by her *downright violence and storm of fortunes*, not violence received, but violence acted—not the injuries of fortune, but her own high-spirited braving of her.

This is my idea of Desdemona's speech; and I should have supposed it to have been that of Mr. Steevens also, if it had not been counteracted by all the passages he appeals to in his note.

When Nestor says, in Troilus and Cressida,

“ So doth valour's shew

“ And valour's worth divide in *storms* of fortune.”

When Wolsey describes himself, in Henry the Eighth, as

“ An old man broken with the *storms* of state.”

When Sir Callidore in Spenser wishes

“ To rest his back, which had been beaten late

“ With *storms of fortune* and tempestuous fate.”

And

And when Bacon says, “that the fortunes of Henry VII. had proved for many years together full of broken seas, tides and tempests.”—They all allude to the calamities inflicted by fortune, but none of them allude to any spirit or violence exerted against her. I was therefore excuseable in asserting, that Mr. Steevens had not explained the passage, when I found that all the authorities he had adduced, to support what appeared to be his opinion, militated against it; and I should conclude he himself thought so, as he has not appealed to any of those passages in his last edition.

As for Mr. Malone's explanation, all I can collect from it is, that Shakespeare has made use of the word *tempest* in three different passages, none of which are applicable to that in question.

IAGO.—Whose qualification shall come into no true Taste again, &c. Act 2. Sc. 1.

Johnson's explanation is confirmed by what Cassio says, in the next scene,

“ I drank but one cup to-night, and that was craftily
“ qualified.”

OTHELLO.—If thou dost slander her, and torture me, Never pray more, abandon all remorse. Act 3. Sc. 3.

Remorse does not mean here *pity* or *tenderness*, though frequently used by Shakespeare in that sense, but *compunction*, or *repentance*.

EMELIA.

VOL. XV.

Act 3. Sc. 3.

EMELIA.—Pray Heaven! it may be state-matters as
you think

And *on* conception, nor no jealous
Concerning you.

We must read *no* conception, instead of *on*.
'Tis an error of the press.

Act 4. Sc. 1.

IAGO.—Who having by their own importunate suit,
On voluntary dotage of some mistress
Convinced, and *supplied* them.

I agree with Theobald in reading, *supplied*
them, which improves both the sense and
measure.



ERRATA.

- Page 86, line 4, *for* ragionaze *read* ragonare.
 — 106, — 20, *for* "A should in clopper." *read* "A shoulder-clapper."
 — 109, — 15, *strike out the word* to.
 — 139, — 25, *for* justify *read* justified.
 — 186, — 7, *for* observed *read* deserved.
 — 224, *strike out the last line.*
 — 313, line 17, *for* any liking *read* my liking.
 — 338, — 6, *for* unwise so *read* unwise to.
 — 360, line the last, *for* inconstancy, *read* constancy.
 — 384, — 25, *read* how thyself thou blazonest,
 — 485, — 13, *for* Shecis *read* Lewis.
 — 496, — 7, *for* heard this *read* heard them,
 — 514, last line, *for* bold *read* cold.
 — 515, line 18, *for* inidorous, *read* inodorous.
 — 540, last line, *for* We find *read* We found.
 — 542, line 8, *for* Lugarillo's *read* Lazarillo's.
 — 553, — 27, *for* more *read* man.
 — 599, — 4, *for* stars, *read* star.
 — 605, — 23, *strike out the word* the *after* though.
 — 606, last line but one, *for* back, *read* bark,
 — 608, line 8, *for* on *read* or.

